DOCUMENT RESUME

ED 451 550 CS 510 107

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| TITLE | New Teachers Packet. |
| INSTITUTION | Journalism Education Association. |
| PUB DATE | 1998-04-00 |
| NOTE | 217p.; Prepared by the Journalism Education Curriculum/Development Committee, Jan Hensel, Chair. Contributors include: Candace Perkins Bowen, Michele Dunaway, Mary Lu Foreman, Connie Fulkerson, Pat Graff, Jan Hensel, Rob Melton, Scoobie Ryan, and Valerie Thompson. |
| PUB TYPE | Guides - Classroom - Teacher (052) |
| EDRS PRICE | MF01/PC09 Plus Postage. |
| DESCRIPTORS | Curriculum Guides; Newspapers; Photojournalism; Production Techniques; Professional Associations; *Scholastic Journalism; School Publications; Secondary Education; Student Publications; Worksheets; Yearbooks |

ABSTRACT

This packet of information for new scholastic journalism teachers (or advisers) compiles information on professional associations in journalism education, offers curriculum guides and general help, and contains worksheets and handouts. Sections of the packet are: (1) Professional Help (Journalism Education Association Information, and Other Scholastic Press Associations); (2) Curriculum Guides (Beginning Journalism, Electronic Publishing, Newspaper Production, and Yearbook Production); (3) General Helps (General Tips, Sample Publications Guidelines, Sample Ad Contract, and Sample Style Book); and (4) Worksheets and Handouts (materials cover General Journalism, Middle/Junior High, Newspaper, Photography, and Yearbook). (RS)

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Journalism Education Association

ED 451 550

# New Teachers Packet

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CS 510 107

*April, 1998*

**Prepared by the JEA Curriculum/Development Committee**
**Jan Hensel, Chair**
**Contributors: Candace Perkins Bowen, Michele Dunaway, Mary Lu Foreman, Connie Fulkerson, Pat Graff, Jan Hensel, Rob Melton, Scoobie Ryan, Valerie Thompson**

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Materials cover the following categories:
- General journalism
- Middle/Junior High
- Newspaper
- Photography
- Yearbook

# *Just a note. . . .*

I wish to thank all my colleagues who participated in this valuable project—and those who did but didn't know it. Over the last 11 years as I have been active in JEA, I have benefited so much from my association with wonderful journalism teachers from across the United States. The experiences at workshops, conventions—and even meetings—have enriched my life and in turn enriched the students in my classes.

One of the outstanding characteristics of this organization is the willingness of member teachers to share, despite the fact that they have the busiest lives in education. Isn't it amazing that it is from people who have too many class preparations, too many deadlines, too many computer crashes, too many photo disasters, too many tasks and too few hours—yes, it is from people so busy they can't take time to breathe—that we needy journalism teachers get our strength?

I hope you, as a new adviser, will make good use of the camaraderie and fellowship opportunities that come with membership in JEA. I wish you dedicated students, smooth deadlines, big budgets, excellent spelling-checkers, and a little bit of luck as you pursue one of the most gratifying teaching experiences on earth: sponsoring student publications.

If you need more help, remember that JEA is just a phone call or e-mail away. Thanks for joining us!

Best wishes,

Jan Hensel
Development/Curriculum Chair

JEA Web site: www.jea.org
macjanet@aol.com

# Part I: Professional Help

# The Journalism Education Association

The Journalism Education Association, Inc., is the only independent national scholastic journalism organization for teachers and advisers.

Founded in 1924, JEA is a volunteer organization. Members of the Board of Directors, including the officers, are current or retired journalism teachers who have obtained their positions through national membership elections.

The headquarters office, located at Kansas State University in Manhattan, Kan., is maintained as a clearinghouse for JEA members and programs, and provides essential office services. It also houses the JEA Bookstore and membership records, and it is the site of the JEA Advisers Institute.

Among JEA's 1,800 members are journalism teachers and publications advisers, media professionals, press associations, adviser organizations, libraries, yearbook companies, newspapers, radio stations and departments of journalism.

State adviser organizations are encouraged to affiliate with JEA. Press associations, libraries, yearbook companies,newspapers, radio stations and collegiate departments of journalism are all offered institutional memberships.

The organization has much to offer those interested in journalism education. The annual dues include publications, consultation service, books at discounted prices and all other services listed at this site.

## Mission Statement

The Journalism Education Association supports free and responsible scholastic journalism by providing resources and educational opportunities, by promoting professionalism, by encouraging and rewarding student excellence and teacher achievement, and by fostering an atmosphere which encompasses diversity yet builds unity.

## Membership Categories

Teacher/Adviser Member - $45: Includes:

1. Publications advisers
2. Instructors in journalism, printing, art and photography
3. Former advisers and instructors in areas listed above unless they are employed by commercial firms providing sales and services to journalism teachers and publications advisers or are engaged in other commercial enterprises which might represent a conflict of interest.

Teacher/adviser members may vote on election of officers, regional directors and commission chairs, and on referendums, shall receive all publications of the association and are entitled to all services provided by the association.

Associate Member - $45:

Includes individuals outside the field of education who have a strong personal interest in journalism and a bond of sympathy with its aims including, but not limited to, professional prac-

ticing journalists in all media. Associate members may receive the association's official publications, may participate and assist with plans for JEA meetings or conferences, but may have no vote in decisions. Associate members may not hold office nor propose candidates for office.

Student Associate Member - $35:

Includes college students majoring or minoring in journalism or related fields. Associate members may receive the association's official publications, may participate and assist with plans formulated for JEA meetings or conferences, but may have no vote in decisions made. Associate members may not hold office nor propose candidates for office.

Institutional Member - $50: Includes:

1. All public and private libraries
2. State, regional or national scholastic press associations
3. Departments of journalism in secondary schools, junior colleges and universities whether public, private or parochial.

Representatives of institutional members may participate in deliberations and meetings of the association, may receive JEA publications as prescribed by the Board of Directors, but shall have no vote.

Affiliate Member - $50:

Includes state or regional associations of journalism teachers or publications advisers by either of the following methods:

1. Upon payment of the affiliate annual dues to the national headquarters by a state or regional association
2. Upon adoption of a constitution that provides for unified membership on the part of its members, each paying the full national dues in addition to the affiliate organization's dues.

Sustaining Memberships - $50: Includes:

1. Commercial press associations, book, yearbook, magazine or newspaper publishers
2. All firms, organizations and agencies engaged in production of graphic arts or advertising
3. Television and radio stations
4. Educational or philanthropic foundations.

Sustaining members may receive all JEA publications as prescribed by the Board of Directors, may participate in meetings and conferences, but may not vote or hold office or propose candidates, actions or programs.

## Goals 1997-99

1. Support free and responsible journalism.
2. Provide resources and educational opportunities for professional development of journalism teachers and advisers.
3. Offer programs which meet a wide variety of member needs.
4. Foster an organizational outlook which encompasses diversity yet builds unity.

# Other Scholastic Press Organizations

*Scholastic Media Associations, Adviser Groups*

### Student Press Law Center (SPLC)

Mark Goodman, Executive Director
1101 Wilson Blvd., Suite 1910
Arlington, VA 22209
703-807-1904/Fax 703-807-2109
splc@splc.org
http://www.splc.org
**Members:** Student journalists, advisers, media professionals
**Publications:** *Student Press Law Center Report*, 3 times a year; *Law of the Student Press*; other misc. publications on student media law topics.
**Scholarships, Awards:** Internships for law and journalism students; Scholastic Press Freedom Award
**Other:** **Offers FREE ADVICE to advisers and journalism students, gives opinions on any media law topic;** evaluation or development of publications guidelines; speaking at journalism seminars and workshops; guidance during litigation.
**Officers:** John Bowen, president; Richard Johns, secretary; David Adams, treasurer. Two-year term runs from March to March of odd years.

## Other National Associations

### Association for Education in Journalism and Mass Communication (AEJMC)

Jennifer McGill, Executive Director
1621 College St.
University of South Carolina
Columbia, SC 29208-0251
803-777-2005/Fax 803-777-4728
aejmc@sc.edu
http://www.aejmc.sc.edu/online/home.html

### Columbia Scholastic Press Association (CSPA)

Edmund J. Sullivan, Director
Columbia University
U.S. Mail Only: CMR 5711
2960 Broadway
New York, NY 10027-6902
FEDEX, UPS Only: 90 Morningside Dr.
New York, NY 10027
212-854-9400/Fax 212-854-9401
cspa@columbia.edu
http://www.columbia.edu/cu/cspa
**Members:** Student newspapers, magazines, video and yearbooks in schools and colleges
Publication: Student Press Review, quarterly
**Workshops, Conferences:** 75th Scholastic Convention, March 1999, Columbia University, New York City;
**Critique Services:** Annual critiques/regular memberships: Postmarked by June 16 (early), $99 per publication; June 17 to Sept. 1 (late), $119; and Sept. 2 to Oct. 15 (final), $129.
**Awards:** Gold Circle Awards (individual entries in 77 categories), Nov. 30; Crown Awards program (total publication contest. Associate memberships also available without critique but include Crown Awards and some Circles as well. Deadline Nov. 30, 1998, $69.

### Columbia Scholastic Press Advisers Association (CSPAA)

Helen F. Smith, President
Newton North High School
360 Lowell Ave.
Newtonville, MA 02160
617-552-7737/Fax 617-969-5243
National Headquarters: CSPA (see above)
cspa@columbia.edu
http://www.columbia.edu/cu/cspa
**Members:** Advisers, journalism teachers, and former advisers in non-commercial work for student press
**Workshops, Conferences:** Annual meeting, March, Columbia University, New York; Semi-annual Executive Board Meetings at March and November CSPA conventions, Columbia University, New York
**Scholarships, Awards:** James F. Paschal Award, Annual (March), for state press association directors
**Other Services:** Provides advisory committee for Honors and Awards for Paschal Award and for CSPA Gold Keys as well as committees

on Judging Standards and Practices and New Technology

### Dow Jones Newspaper Fund Inc. (DJNF)

Richard S. Holden, Executive Director
P.O. Box 300
Princeton, NJ 08543-0300
609-452-2820/Fax 609-520-5804
newsfund@wsj.dowjones.com
http://www.dowjones.com/newsfund
**Publications:** *Adviser Update, The Journalist's Road to Success: A Career and Scholarship Guide; Newspapers, Diversity and You*
**Awards:** National High School Journalism Teacher of the Year program

### Future Journalists of America

Laura Schaub
P.O. Box 488
Norman, OK 73070
405-325-2453/Fax 405-325-7384
lauraschaub@uoknor.edu

### Journalism Education Association (JEA)

Linda Puntney, Executive Director
Kansas State University
103 Kedzie Hall
Manhattan, KS 66506-1505
785-532-5532 or 532-7822
Fax 785-532-5563 or 532-5484
jea@ksu.edu (headquarters)
lindarp@ksu.edu (Linda Puntney)
http://www.jea.org/
JEA Press Rights Page: http://www.jea.org/stpress-rights.html
**Members:** Journalism teachers, publication advisers, libraries, departments of journalism, media professionals, college students.
**Dues:** Teacher/adviser, associate, $45/year; affiliate, institution: $50/year; retired teacher/adviser, $30/year; college student, $35/year; lifetime, $315
**Publications:** *Communication: Journalism Education Today (C:JET),* quarterly; *NewsWire* newsletter, quarterly; JEA Membership Directory; Certification Directory; JEA Bookstore Catalog (discounts to members); subscription to *Student Press Law Center Report* included in membership fee
**Conventions:** National conventions: Nov. 19-22, 1998, Washington, D.C.; April 8-11, 1999, Albuquerque, N.M.; Nov. 18-21, 1999, Atlanta, Ga.; April 6-9, 2000, Anaheim, Calif.; Nov. 13-16, 2000, Kansas City, Mo.; April 4-8, 2001, San Francisco, Calif.; Nov. 8-11, 2001, Boston, Mass.
**Summer Workshops:** 1998 JEA Advisers Institute: Law and Ethics: Advising into the 20th Century, July 9-12, Washington, D.C.; Advising Student Publications, July 19-24, Manhattan, Kan.; Desktop Design, July 24-29, Manhattan, Kan. Dorothy McPhillips Scholarship available, June 15 deadline.
Scholarships: National High School Journalist of the Year (Sister Rita Jeanne Scholarships), portfolios due to JEA state directors, Feb. 15, $2,000 first place; $1,000 four runners-up; Multicultural Outreach Program for advisers; convention registration fee waivers for minority students; scholarships are awarded journalism students at the schools of Yearbook Adviser of the Year and Distinguished Yearbook Adviser winners
**Awards:** Student Journalist Impact Award, $1,000, March 1 deadline; Carl Towley Award, Medal of Merit, Media Citation, Lifetime Achievement Award, July 1 deadline; National Yearbook Adviser of the Year, mid-October deadline
**Critique Services:** On-site critiques at national conventions only for newspaper, newsmagazine, yearbook, literary magazine, video, $25 per publication or video
**Contests:** Write-off contest in 36 newspaper, yearbook, computer design, photography and broadcast categories
**Other Services:** Hotline service for quick answers to teaching/advising questions; materials for promoting Scholastic Journalism Week; national journalism teacher certification program
**Officers:** H.L. Hall, president; Rob Melton, vice president; Anne Visser, secretary; Candace Perkins Bowen, past president. Term expires March 1, 1999.

### NCTE Assembly for Advisers of School Publications/JEA

Pat Graff, Assembly Chair
8101 Krim Dr/ N.E.
Albuquerque, NM 87109
(W) 505-823-2327 x 255
Fax 505-857-0177
(H) 505-821-2331
pgraff@aol.com
http://www.NCTE.org/
**Members:** Teachers and other language arts professionals
**Publications:** *English Journal,* monthly; *Council Chronicle,* bimonthly
**Workshops, Conferences:** NCTE Spring NationalConvention, Albuquerque, 1998; Portfolio and Reflection Workshop, Albuquerque, June; numerous state and regional conferences throughout the year
**Critique Services, Contests:** Literary magazine competition, July 1 deadline, $25. Other Services: Call 1-800-369-6283 for information on other NCTE programs and services; receive information available quickly on censorship tests, policy, etc.; strong program to involve people of color in all areas.

### National Elementary Schools Press Association (NESPA)

Mark Levin, Director
Carolina Day School
1345 Hendersonville Road
Asheville, NC 28803
704-274-0758/Fax 704-277-8832
NESPA1@aol.com
http://www.nespa.org
**Members:** Elementary and middle schools
**Publications:** *Nespaper, How-to Book,* member directory
**Other Services:** Student articles for syndication

### National Scholastic Press Association (NSPA)

Tom Rolnicki, Executive Director
University of Minnesota
2221 University Ave. S.E., Suite 121
Minneapolis, MN 55414
612-625-8335/Fax 612-626-0720
info@studentpress.journ.umn.edu
http://studentpress.journ.umn.edu
**Members:** Students, student publications
Publication: *Trends in High School Media,* quarterly
**Conventions:** National conventions: Nov. 19-22, 1998, Washington, D.C.; April 8-11, 1999, Albuquerque, N.M.; Nov. 18-21, 1999, Atlanta, Ga.; April 6-9, 2000, Anaheim, Calif.; Nov. 13-16, 2000, Kansas City, Mo.; April 4-8, 2001, San Francisco, Calif.; Nov. 8-11, 2001, Boston, Mass.
**Scholarships, Awards**: All American, Pacemaker Award, Story of the Year, Picture of the Year, Multicultural Journalism Award, All American Photographer, All American Scholar
**Critique Services:** Critiques are part of full membership

### Quill and Scroll Society (Q & S)

Richard Johns, Executive Director
School of Journalism and Mass Communications, The University of Iowa
Iowa City, IA 52242-1528
319-335-5795/Fax 319-335-5210
quill-scroll@uiowa.edu
http://www.uiowa.edu/~quill-sc
**Members:** Students, teachers
**Publications:** *Quill & Scroll* magazine, quarterly during school year; also available are books, charms, pins, awards, certificates
**Scholarships:** Edward J. Nell Memorial Scholarship for students planning to major in journalism (must be a national winner in either International Writing/Photography Contest or Yearbook Excellence Contest in order to apply), deadline May 10. Lester G. Benz Memorial Scholarship, for journalism teacher/adviser to upgrade journalism skills, deadline April 15.
**Contests:** International Writing, Photo Contest, Feb. 5 deadline; Yearbook Excellence Contest, Nov. 1 deadline;
**Critique Services:** News Media Evaluation Service, mid-April registration deadline; June 1 submission deadline of scorebook and papers.
**Other Services:** Scholastic journalism research

*For additional regional and state professional organizations see the JEA Web Site Directory at www.jea.org.*

# Part II: Curriculum Guides

**Liberty Public Schools**
**Department of Curriculum and Instruction**
**1997-1998**

## CURRICULUM GUIDE

1. Department: Language Arts — Course Title: Journalism
*(Also Foundations of Journalism, grade 9)*

Designated Grade Levels: 9-12 *(Foundations of Journalism , grade 9)* — Course Duration: 1 Sem. *(Foundations of Journalism is 2 Sem.)* — Credits: 1/2 *(1 Credit)*

Prerequisite:

II. Rationale

Journalism class provides students with an introduction to newspaper and magazine (yearbook) journalism. The course attempts to develop skills in selecting and utilizing a variety of sources, interviewing, critical thinking, writing, selecting photos, designing page-layouts, preparing effective advertisements and meeting deadlines. Students who complete the course will be ready to apply for a staff position on *The Liberty Bell*, newspaper, *The Spectator* yearbook or the photography staff. This course also is intended to introduce print journalism, public relations work, and advertising to potential journalism majors.

III. Course Description

Journalism class exposes students to the basic principles of newspaper and yearbook in order to prepare them to work on the school newspaper, *The Liberty Bell*, and the school yearbook, *The Spectator*. The course of study will include history, law, advertising principles, news reporting, editorial writing, feature writing, sports writing, page design, basic newspaper style and desktop publishing. This class is open to any student interested in journalism. Students who wish to be selected for publication classes at the high school should take Journalism in their sophomore year. Students who complete this course or Foundations of Journalism at the junior high school with at least a B average are given priority for selection to newspaper, yearbook or photography staffs. Note: This class can be counted as an English credit or a Practical Arts credit.

IV. Course Goals

A. Demonstrate knowledge of important events in the history of journalism.
B. Demonstrate knowledge of the difference between protected and unprotected speech as well as the legal, moral and ethical responsibilities inherent in a free press, and use this knowledge to make content decisions.
C. Demonstrate news judgment in selecting appropriate topics for use in student publications.
D. Gather information for stories through beats, library research, on-line research, and other methods, and use critical thinking skills to evaluate such sources before including in stories.
E. Demonstrate ability to conduct an effective interview.
F. Use copy-editing rules and tools for preparation of newspaper and yearbook copy.
G. Write effective news stories; feature stories; editorials; sports stories; headlines, subheads, captions and catchlines; and in-depth stories.
H. Submit selected stories for publication.
I. Recognize the functions of photographs in publications, identify photographs with qualities suitable for publication and prepare photographs for press.
J. Use elements of modern layout and design effectively to prepare a magazine or newspaper layout.
K. Recognize techniques advertising agencies use to promote a product in national advertising.
L. Demonstrate knowledge of the function of advertising in the high school paper or yearbook.
M. Design an effective newspaper or yearbook advertisement.
N. Demonstrate the ability to plan a yearbook utilizing a theme or concept and a yearbook ladder.
O. Following appropriate guidelines and modern trends, design one or more yearbook spreads.
P. Write and/or gather content for one or more yearbook spreads, including a story, sidebars or scatter stories, quote boxes, headlines, captions and any other elements needed.
Q. Meet deadlines.
R. Use computers, word processing software and pagination software to complete assignments.
S. Demonstrate knowledge of the variety of career opportunities available in the field of journalism.
T. Read writings from professional journalists to aid in the development of their own writing.
U. Through study and evaluation of high school, college and/or professional publications, develop critical thinking skills necessary to differentiate between news sources which are credible, reliable, fair, ethical and valuable and those which are unprofessional, sensationalistic, biased, unethical or unreliable.
V. Use conventions of journalistic writing.

V. Course Outline

| Topic | Objectives | Resources |
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| History | • Demonstrate knowledge of America's first newspapers, specifically Publick Occurrences.<br>• Demonstrate knowledge of the functions of colonial newspapers.<br>• Demonstrate knowledge of the penny press and its importance to the development of the American press.<br>• Demonstrate knowledge of the effect of the telegraph on the American press.<br>• Identify the era of Yellow Journalism and its impact on the American press.<br>• Define muckraking and explain its effect on the American press.<br>• Demonstrate knowledge of the impact of radio and television on the American press.<br>• Compare modern news mediums: the large-city newspaper, news magazines, broadcast news, and on-line newspapers and news sources.<br>• Identify current trends in journalism today. | • *Journalism Today*, 5th Edition by Donald Ferguson, Jim Patten and Bradley Wilson. © 1997 National Textbook Co., Lincolnwood, IL.<br>• *Scholastic Journalism*, 9th Edition by Earl English, Clarence Hach and Tom Rolnicki. © 1996 Iowa University Press, Ames, IA. |
| Press Freedoms | • Demonstrate knowledge of the first Amendment to the U.S. Constitution.<br>• Identify nine areas of speech regulated by law.<br>• Demonstrate knowledge of the Tinker vs. Des Moines School District and the Hazelwood vs. Kuhlmeier cases and effects these cases have had on scholastic journalism.<br>• Define libel. Give examples of libel.<br>• Identify ways to avoid libel and defenses against libel lawsuits.<br>• Define right of privacy.<br>• Identify types of invasion of privacy and defenses against invasion of privacy lawsuits.<br>• Define obscenity and relate case law affecting use of inappropriate language.<br>• Define copyright and differentiate between fair use of copyrighted material and copyright infringement.<br>• Define statement of policy and demonstrate knowledge of the district Publication Guidelines.<br>• List elements of the Code of Ethics of Sigma Delta Chi followed by professional journalists.<br>• Explain ethical principles regarding publication content including fairness, objectivity, right of reply and attribution.<br>• Identify organizations dedicated to preservation of press freedoms and ethical standards for journalists, including the Student Press Law Center, the Society of Professional Journalists, the National Scholastic Press Association, etc.<br>• Evaluate high school, college and professional publications for content, credibility, reliability, fairness, ethics and consumer value. | • *In Print* by Linda Kennedy, Chapter 13.<br>• *AP Stylebook and Libel Manual*<br>• *Sanford's Synopsis of Libel and Privacy* by Bruce W. Sanford.<br>• *Doing Ethics in Journalism, A Handbook with Case Studies* by Jay Black, Bob Steele and Ralph Barney The Society of Professional Journalists. © 1995 Allyn and Bacon. Boston. |

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| Gathering News | • Define the elements of news.<br>• Use reader interest elements to select newsworthy topics.<br>• Use the "who cares" method for selecting news stories.<br>• Identify the benefits of beats and utilize beats in gather news.<br>• Demonstrate knowledge of other news sources besides beats, such as activities calendar, news tips, a future book, etc.<br>• Use technology to gather news.<br>• Evaluate sources for inclusion in stories<br>• Demonstrate knowledge of qualities of effective brainstorming sessions.<br>• Brainstorm to select topics for publication.<br>• Use critical thinking skills to finalize selection of news stories and determine appropriate placement of news stories in a publication (i.e. front page, inside pages, etc.) | |
| Interviewing | • Demonstrate knowledge of interviewing guidelines.<br>• Conduct an appropriate background search for information before an interview.<br>• Write effective interview questions.<br>• Practice interactive skills for eliciting more complete responses in an interview.<br>• Employ effective note-taking skills in an interview.<br>• Record direct quotations from an interview.<br>• Apply knowledge of reader interest elements by selecting a newsworthy person for an interview.<br>• Interview the selected newsworthy person, taking detailed notes, which include direct quotations, that could be used to write a story.<br>• Participate in a press-conference–like interview. | • Practice background search, writing interview questions, interactive skills and note-taking during interview of classmate.<br>• Hold class press-conference with principal, superintendent, mayor, city manager or other official for formal interview experience. |
| News Stories | • Distinguish between fact and opinion in writing.<br>• Determine the 5 W's and H of a news lead and identify its key idea.<br>• Identify the characteristics of a good news lead including appropriate length and style.<br>• Recognize and write various types of news leads, including summary, descriptive, contrast, question, quotation, etc.<br>• Recognize inverted-pyramid style in news stories.<br>• Write inverted pyramid stories.<br>• Eliminate first and second person personal pronouns from news stories.<br>• Eliminate bias from news stories.<br>• Effectively use paraphrasing, partial quotes and | • *The True Story of the 3 Little Pigs!* A. Wolf as told to Jon Scieszka.© 1989 Viking Press. New York, N.Y.<br>• *The Word, an Associated Press Guide to Good News Writing* by Rene J. Cappon. © 1991 The Associated Press. New York, N.Y. |

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| News (cont.) | direct quotations in news stories.<br>• Use attribution appropriately in news stories.<br>• Use transitional words, sentences and paragraphs in news stories.<br>• Use consistent style by following a selected stylebook or style sheet.<br>• Recognize other organizational patterns for news writing besides inverted pyramid style.<br>• Use conventions of journalistic writing such as avoiding clichés, eliminating sexism, reducing wordiness, etc. | |
| Features | • Define feature story.<br>• Identify characteristics of feature stories.<br>• Identify types of feature stories.<br>• Read examples of feature stories.<br>• Identify and select topics for feature stories.<br>• Write a variety of effective feature leads.<br>• Write a feature story. | • *Write to be Read: A Practical Guide to Feature Writing* by Benton Rain Patterson. © 1986 Iowa State University Press. Ames, Iowa.<br>• *The Radical Write* by Bobby Hawthorne. © 1994 Taylor Publishing Co., Dallas, Texas. |
| Editorials | • Define editorial.<br>• Recognize elements of editorial pages such as regular columns, editorial cartoons, letters to the editor, opinion features, minitorials, etc.<br>• Identify several types (or purposes) of editorials.<br>• Identify the four basic parts of an editorial: introduction, statement of opinion, supporting information and conclusion.<br>• Write an editorial using specific evidence to support criticism.<br>• Write an editorial presenting a viable solution(s) to a state problem.<br>• Write a praise editorial.<br>• Design an editorial policy for a high school newspaper.<br>• Identify important elements for an editorial policy for a high school newspaper. | |
| Sports | • Identify characteristics of good sports writing.<br>• Practice finding topics for and angles to use in sports features.<br>• Recognize the importance of specific writing skills for sports stories: including lively description, checking information/stats for accuracy, eliminating clichés and carefully selecting jargon.<br>• Identify characteristics of pre-game, game and post-game sports stories.<br>• Prepare effective interview questions for a pre-game, game or post-game sports story.<br>• Write a sports story. | • *Covering Sports: A Complete Sports Writing Workbook* by Dean Hume. © 1992 Journalism Education Association, Manhattan, Kan. |

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| Headlines and Captions | • Demonstrate knowledge of the purpose of headlines.<br>• Identify kinds of headlines such as flush left, jump, kicker, read-in, hammer, tripod, wicket, etc.<br>• Count headlines correctly for a variety of types and column widths.<br>• Demonstrate knowledge of rules for writing effective headlines and subheads.<br>• Write effective headlines and subheads.<br>• Demonstrate knowledge of the purpose of captions.<br>• Demonstrate knowledge of rules for writing effective captions.<br>• Write effective captions for photographs. | |
| In-Depth Reporting | • Define in-depth reporting.<br>• Identify reasons for including in-depth stories in student publications.<br>• Read examples of depth stories.<br>• Analyze examples of depth stories.<br>• Select a topic, prepare a plan and complete the research needed for a depth story.<br>• Identify types of sidebars which could be used with a selected topic for in-depth reporting.<br>• Write an introduction for a depth story.<br>• Write a depth story suitable for student publication. | |
| Layout | • Identify the aims of newspaper layout.<br>• Demonstrate knowledge of the elements of layout, such as copy, headlines, art and photographs.<br>• Demonstrate knowledge of the principals of newspaper layout.<br>• Define and identify examples of modular layout design.<br>• Demonstrate knowledge of typography for headlines, copy, captions and quote boxes.<br>• Define graphics. Identify elements of graphic design. Identify guidelines for use of graphics in a layout. Apply graphic design to a partial newspaper layout.<br>• Make a notebook containing examples of a variety of graphics and layout elements.<br>• Figure column width and length for copy.<br>• Design a dummy front page or other page layout from a menu, labeling the layout with subject of stories, copy width, point size of headlines and indicating photographs or art.<br>• Paste-up a completed layout.<br>• Prepare a layout using a computer and page-layout software. | • *The Mac is not a Typewriter* by Robin Williams. © 1990 Peachpit Press, Berkeley, Calif.<br>• *Beyond the Mac is not a Typewriter* by Robin Williams. © 1996 Peachpit Press. Berkeley, Calif. |

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| Copyediting | • Demonstrate knowledge of rules of *The Associated Press Stylebook*<br>• Recognize the value and importance of proofreading.<br>• Demonstrate knowledge of selected copy-editing and proofreading symbols.<br>• Complete proofreading exercises using copy-editing and proofreading symbols.<br>• Submit an accurate copy of a story for publication. | • Current Staff Manual with Liberty Style Book.<br>• *Elements of Style* by William Strunk Jr. and E.B.White. © 1979 Macmillian Publishing Co. New York.<br>• *Elements of Grammar*by Margaret Shertzer © 1986 Macmillian Publishing Co. New York. |
| Professional Reading | • Read and analyze articles by professional journalists. | |
| Advertising | • Define several advertising appeals and their purpose in promoting products and services.<br>• Demonstrate knowledge of the functions of school advertising.<br>• Distinguish among the kinds of school paper advertising.<br>• Identify selling points of advertising for high school students.<br>• Identify the elements of an effect advertisement.<br>• Identify basic designs used in the layout of an advertisement.<br>• Draw thumbnail sketches of an advertisement layout.<br>• Demonstrate knowledge of the principles of advertising design.<br>• Demonstrate knowledge of the principles of composing effective advertising copy.<br>• Use proper terminology when referring to the size of an advertisement.<br>• Compute cost of an advertisement based on a an advertising rate chart.<br>• Design the layout for an advertisement of a product, correctly label a thumbnail sketch of the layout, write appropriate copy for that advertisement, and do a mock-up of that advertisement using a computer and page layout software. | • *Advertising A-Z* by Rob Melton and Sunny Stautz. © 1991 Rob Melton & Company, Portland, Ore. |
| Yearbook | • Define the functions of a yearbook.<br>• Identify physical parts of a yearbook.<br>• Demonstrate knowledge of the traditional sections of a yearbook: opening, academics, sports, mugs, organizations, student life, index, colophon and closing.<br>• Define selected yearbook terms.<br>• Demonstrate knowledge of guidelines for | • *In Print* by Linda Kennedy. ©1991 Walsworth Publishing Co., Kansas City, Mo. |

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| Yearbook (cont.) | using spot color and four-color in a yearbook and rules governing the placement of color in the yearbook ladder.<br>• Develop a yearbook ladder.<br>• Demonstrate knowledge of the principles of yearbook design.<br>• Design a yearbook layout.<br>• Write and gather content for one or more yearbook spreads, including story, sidebars/scatter stories, quote boxes, headlines, subheads, captions and any other lements necessary. |
| Photography | • Demonstrate knowledge of photography in student publications.<br>• Demonstrate knowledge of how photo assignments are managed in student publications.<br>• Identify qualities of a good photograph.<br>• Demonstrate knowledge of effective photo selection and layout.<br>• Prepare photographs for layout.<br>• Scan photos according to pre-press requirements.<br>• Use a digital camera.<br>• Demonstrate knowledge of professional ethics espoused by the Society of Professional Journalists and the Journalism Education Association. |
| Journalism Careers | • Read "Career Profile" pages from *Journalism Today* text.<br>• Listen to guest speakers from the field of journalism.<br>• Identify the hierarchy within a newspaper staff.<br>• Identify 10 career opportunities in the field of journalism. |

VI. Assessment Tools
   A. Tests and quizzes
   B. Writings published in the school newspaper or yearbook
   C. Projects
      a. Newspaper evaluations
      b. Page layout project
      c. Advertisement project
      d. Yearbook ladder
   D. Demonstration of skill proficiencies
      a. Preparing an article using a word processor
      b. Preparing a layout using a computer and layout software
      c. Preparing an advertisement using a computer and layout software
      d. Taking and saving to disk a digital image
      e. Cropping and tagging a photograph for publication.

VII. Resources

*The Associated Press Stylebook and Libel Manual* by Norm Goldstein, editor. © 1998, Associated Press, New York, N.Y.

*Journalism Today* by Donald L. Ferguson, Jim Patten and Bradley Wilson. © 1997 National Textbook Co., Lincolnwood, Ill.

*Scholastic Journalism* by Earl English, Clarence Hach and Tom Rolnicki, 9th Edition. ©1996 Iowa State University Press, Ames, Iowa

*Advertising A-Z* by Rob Melton and Sunny Stautz. ©1991 Rob Melton & Company, Portland, Ore.

*Beyond the Mac is not a Typewriter* by Robin Williams. © 1996 Peachpit Press, Berkeley, Calif.

*Covering Sports: A Complete Sports Writing Notebook,* by Dean Hume. © 1992 Journalism Education Association, Manhattan, Kan.

*Creative Interviewing*, 3rd Edition, by Ken Metzler. ©1997, Allyn and Bacon, Neeham Heights, MA.

*Doing Ethics in Journalism, A Handbook with Case Studies* by Jay Black, Bob Steele and Ralph Barney, The Society of Professional Journalists. © 1995 Allyn and Bacon, Boston.

*The Elements of Style* by William Strunk Jr. and E.B.White. © 1979 Allyn and Bacon, New York, N.Y.

*The Elements of Grammar* by Margaret Shertzer © 1986 Macmillian Publishing Co. New York, N.Y.

*Law of the Student Press* by The Student Press Law Center. ©1994 Taylor Publishing Co., Dallas, Texas

*The Mac is not a Typewriter* by Robin Williams. © 1990 Peachpit Press, Berkeley, Calif.

*The Radical Write* by Bobby Hawthorne. © 1994 Taylor Publishing Co., Dallas, Texas

*Sanford's Synopsis of Libel and Privacy* by Bruce W. Sanford.© 1991 World Almanac books, Mahwah, N.J. (210-529-6900)

*The True Story of the 3 Little Pigs!* as told to Jon Scieszka.© 1989 Viking Press, New York, N.Y.

*The Word, an Associated Press Guide to Good News Writing* by Rene J. Cappon. © 1991 The Associated Press, New York, N.Y.

*Write to be Read: A Practical Guide to Feature Writing* by Benton Rain Patterson. © 1986 Iowa State University Press, Ames, Iowa.

**Liberty Public Schools**
**Department of Curriculum and Instruction**
**1997-1998**

# CURRICULUM GUIDE

1. Department: Language Arts  Course Title: Electronic Publishing

   Designated Grade Levels: 11-12  Course Duration: 1 Sem.  Credits: 1/2

   Prerequisites: Communications Arts or Advanced Communication Arts grade of B or higher or teacher recommendation. Internet Use Policy form with standard signatures required.

II. Rationale

Electronic Publishing class offers real-world opportunities for students to use the combined language arts skills of listening, speaking, reading, writing, thinking and language in journalistic writing experiences, predominantly composed of Internet publishing projects for a real audience. Student-produced Web pages will reflect individual and small group skills in utilizing a variety of sources, interviewing, critical thinking, writing, learning HTMl code, using a variety of computer programs, taking and manipulating photos, creating graphic elements, scanning, designing HTML documents, evaluating Web sites, and basic troubleshooting for a Web server. Successful student projects will be published as part of the Liberty Public Schools Web Site. The skills and experience of Electronic Publishing will prepare students for entry-level jobs in the marketplace in the field of Web Page monitoring, authoring and design. In addition, students' mastery of basic journalistic writing skills, working knowledge of a variety of computer applications, and experience in project development and completion could parlay into paid positions in the public sector or at college. This course also is intended to introduce electronic journalism and public relations work to potential journalism majors.

III. Course Description

Electronic Publishing is a course designed to provide training for publishing on the Internet. In addition to maintaining the World Wide Web district site students will provide additional information for patrons, students, parents and administration. This class emphasizes journalistic writing skills needed to create beneficial, interesting, entertaining, and ethical Web pages. Units include gathering information; interviewing; selecting and using quotes; writing news, feature and sports stories for the Internet; electronic page layout and design; publishing, editing and proofreading; and using journalism ethics to determine content. Computer skills relevant to publishing on the Web will be taught.

IV. Course Goals

A. Demonstrate knowledge of basic facts about the Internet and the World Wide Web
B. Demonstrate knowledge of terms related to the Internet, Web pages, and electronic publishing
C. Identify characteristics of a good Web site/good Web page in terms of content and design
D. Evaluate web pages according to purpose
E. Demonstrate knowledge of copyright law and journalistic ethics applicable to electronic publishing
F. Use basic HTML tags to author Web pages.
G. Use advanced HTML tags to author Web pages.
H. Use a full-featured HTML-authoring program such as PageMill.
I. Create images and/or convert images.
J. Take, edit and manage electronic photos.
K. Follow steps to author effective web pages.
    1. Gather information by interviewing, reading or researching to fulfill user and provider Web page needs.
    2. Plan pages on paper (create a flow chart).
    3. Create a template for basic design tables/frames, headers, footers, logo, text styles, navigation buttons, e-mail.
    4. Write and design an effective opening page.
    5. Write and design first and second tier pages.
    6. Gather and/or take photos; draw or scan art.
    7. Convert images and place on Web pages.
    8. Add to Web content with additional pages.
    9. Test the loading of pages/images and working of navigation buttons from several locations.
L. Evaluate outside links for possible inclusion.
M. Self-evaluate authored pages.
N. Publish acceptable pages on school district site.
O. Demonstrate knowledge of basic troubleshooting techniques for published pages.
    1. How to repair broken image and page links.
    2. How to repair navigational errors, forward and backward.
    3. How to improve slow loading of graphics/pages.
P. Regularly revise pages for content and design.
Q. Create PDFs (Portable Document Files made using Adobe Acrobat)
R. Post PDFs on the district site.
S. Create an interactive form in HTML utilizing a CGI-Script.
T. Demonstrate knowledge of advanced techniques - for experienced students only
    1. Simple animation
    2. Sound
    3. Movies
    4. Quick Cam live video feed or conferencing
    5. Java Script
    6. Enabling FTP
    7. Remote authoring

## VI. Course Outline

| Topic | Objectives | Resources |
|---|---|---|
| Introduction to Internet and World Wide Web | • Demonstrate knowledge of the history of the Internet.<br>• Demonstrate knowledge of the World Wide Web and contrast it with other Internet services such as gopher site, FTP sites, and telnet sites.<br>• Define terms related to the Internet, Web pages and electronic publishing.<br>• Visit World Wide Web sites.<br>• Identify characteristics of effective Web sites in terms of content.<br>• Identify characteristics of effective Web sites in terms of design.<br>• Evaluate Web sites according to purpose. | • Internet policy signed and training completed before enrolling in class.<br>• "Fun and Interesting Web Sites" handout<br>• Web site evaluation forms. |
| Introduction to HTML | • Demonstrate knowledge of basic HTML tags used to write Web pages.<br>• Create a simple Web page.<br>• Publish a simple Web page on a local network.<br>• Demonstrate knowledge of advanced HTML tags.<br>• Incorporate advanced HTML tags into a Web page.<br>• Create images and/or convert images to GIF or JPEG format for a Web page.<br>• Take, edit and manage electronic photos for a Web page.<br>• Use an HTML-authoring program to author Web pages with text and graphics. | • PageMill 2.0 or higher<br>• Graphic Converter 2.9 or higher<br>• Photoshop 4.0 or higher.<br>• "Common HTML Tags" handout<br>• Digital camera(s) |
| Create and Publish Web Pages | • Select an appropriate topic for Web site publication.<br>• Gather information by interviewing, reading or researching to fulfill both user and provider Web page needs.<br>• Plan pages using a flow chart.<br>• Create a basic design template by selecting styles for tables, frames, footers, graphic elements, headers, logos, navigation buttons, and text.<br>• Create an effective opening page for a topic.<br>• Create first and second tier pages for a topic.<br>• Gather and/or take electronic photos for use on pages.<br>• Create or scan art/graphics for use on pages.<br>• Convert images appropriately for efficient use on pages.<br>• Expand page content. | • "Flow Chart" planning form<br>• "Web Page Designer Checklist" |

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| | • Test functionality of pages from several locations.<br>• Evaluate outside links for possible inclusion on district pages.<br>• Evaluate own work in terms of content and design.<br>• Publish appropriate pages on the district Web site. | |
| Troubleshooting | • Repair broken image links.<br>• Repair broken page links<br>• Repair navigational errors, forward and backward.<br>• Demonstrate ability to improve loading speed of graphics and pages.<br>• Reorganize Web files effectively keeping links intact. | |
| Revising Web Pages | • Revise Web pages on a timely basis for content.<br>• Revise Web pages as needed for design improvement. | |
| PDFs | • Demonstrate knowledge of Portable Document Format, PDF.<br>• Locate, upload and print PDF files from the Internet.<br>• Create a PDF file for publication.<br>• Post a PDF file on a Web page. | • Adobe Distiller 3.0 or higher<br>• Adobe Acrobat 3.0 or higher<br>• Adobe Distiller PDF manual |
| Using Scripts | • Write an interactive electronic form using HTML tags.<br>• Demonstrate knowledge of the term CGI-script.<br>• Select or write a CGI-Script to process a form.<br>• Modify the Web server to accept scripted or e-mailed forms.<br>• Post a working form on a Web page. | |
| Advanced Techniques | • Create a simple animation of a graphic.<br>• Post a sound byte on a Web page.<br>• Post a video clip on a Web page.<br>• Set up a Quick Cam video camera for direct feed on a Web page.<br>• Use Java Script for an advanced technique such as scrolling text or animation.<br>• Set up a Web site as an FTP site with password protection.<br>• Using FTP, remotely author or revise a Web page. | • Quick Cam<br>• Fetch 3.0 or higher<br>• FTPd or similar program |

VII. Assessment Tools

A. Commercial and Other Web Site Evaluation forms
B. Tests and quizzes
    1. Introduction to Internet and Evaluation of Web Sites
    2. HTML tags
    3. Designing Effective Web Sites
    4. Troubleshooting
    5. Creating and Using PDFs
    6. Advanced Techniques
C. Web pages authored
D. Web page revisions

VIII. Resources

*Creating Killer Web Sites, 2nd Edition* by David Siegel. © 1997. Hayden Books, Indianapolis, Ind.

*Deconstructing Web Graphics* by Lynda Weinman. © 1996 Lynda Weinman. New Riders Publishing, Indianapolis, Ind.

*How to Use HTML 3* by Scott Arpajian. © 1995 Macmillan Computer Publishing USA, Ziff-Davis Press Line of Books, Emeryville, Calif.

*Official Netscape Navigator 3.0 Book* by Phil James. © 1996 Ventanna Communications Group, Research Triangle Park, N.C..

*Photoshop WEB Magic* by Ted Schulman, Renée LeWinter, Tom Emmanuelides. © 1996 Hayden Books.

*Planning and Managing Web Sites on the Macintosh* by Jon Wiederspan and Chuck Shotton. © 1996 Addison-Wesley Publishing Co., Reading, Mass.

*Teach Yourself Web Publishing with HTML in a Week* by Laura Lemay. © 1995 Sams Publishing, Indianapolis, Ind.

*The Web Page Design Cookbook* by William Horton, Lee Taylor, Arthur Ignacio, Nancy L. Hoft© 1996 John Wiley & Sons, Inc. New York.

*Web Explorer Pocket Companion* by Jeff Duntemann, Ron Pronk, Patrick Vincent. ©1995 The Coriolis Group, Inc. IDG Books Worldwide, Inc. Scottsdale, Ariz. (7339 E. Acoma Drive, Suite 7, 85260 800-410-0192).

# Curriculum Outline for Newspaper Production Class

## Course goals:

A. Write stories for publication following conventions of journalistic writing.

B. Produce a student-run school newspaper.

C. Distinguish between qualities of good, journalistically-sound publications and qualities of poor publications.

## Unit goals (units are concurrent):

Unit I: Writing for Publication:

1. Provide regular information from beat assignments for story ideas.

2. Write news, feature, entertainment, sports, and opinion stories satisfactorily for publication following journalistic conventions.

3. Edit copy following journalistic conventions.

4. Write a 1500 word minimum feature article on a contemporary topic (in-depth reporting).

Unit II: Producing a Newspaper

5. Offer a forum for students and faculty by soliciting timely, interesting, appropriate stories from contributing writers and by soliciting letters to the editor.

6. Sell and design advertisements.

7. Complete staff responsibilities according to newspaper staff position and participate in other staff activities necessary to insure that a quality publication comes out on a timely basis.

8. Prepare page layouts using desktop publishing computer equipment.

9. Complete the necessary steps to submit the publication for printing.

Unit III: Meeting High Standards of Scholastic Journalism

10. Meet deadlines.

11. Evaluate your own and other high school exchange newspapers.

12. Follow legal and ethical standards in writing and producing the school newspaper while adhering to school district Publications Guidelines and staff manual and stylebook.

**Liberty Public Schools**
**Department of Curriculum and Instruction**
**1997-1998**

# CURRICULUM GUIDE

1. Department: Language Arts — Course Title: Yearbook
   Designated Grade Levels: 10-12 — Course Duration: 2 Sem. — Credits: 1

   Prerequisite: Language Arts 10 and Keyboarding I (or demonstration of proficient typing skills) or present enrollment in these courses. Preference will be given to those students who have completed Foundations of Journalism or Journalism with a B average or above. Any student wising to take yearbook must complete a class application which is available from the instructor or the guidance office.

II. Rationale

Yearbook class offers real-world opportunities for students to use the combined language arts skills of listening, speaking, reading, writing, thinking and language in journalistic writing experiences and print production to create a book published for a real audience. The final product is a group project requiring the combined efforts of a publishing team whose skills in utilizing a variety of sources, interviewing, critical thinking, writing, selecting photos, designing page-layouts, designing computer graphics, paginating and meeting deadlines are developed through the yearbook. Along the way students will also acquire leadership skills by working with the public, providing accurate services to a varied readership, applying the highest standards of journalism ethics, managing an expensive endeavor (over $30,000 generally needed for this self-supporting course), and blending innovation with long-standing tradition to achieve a well-received final product. Students who complete the course will be ready to acquire real-world jobs in page-layout, certain computer applications, and other beginning publication work. College bound students will be prepared to accept paid positions on college newspapers or yearbooks. This course also is intended to introduce magazine journalism, public relations work, and advertising to potential journalism majors.

III. Course Description

Students selected for this class will have the responsibility of producing the high school yearbook, the *Spectator.* While planning the pages of the yearbook, students will be instructed in basic principles of magazine writing, layout and graphic arts. Students will write feature stories for various sections, select photos and write captions, write headlines and subheads, and complete all aspects for numerous two-page spreads of the yearbook. After the yearbook is completed in March, students will plan for the next year's book by deciding on a theme/concept and planning its development and designs. Lessons in advanced computer skills will also be offered. The yearbook is designed and produced on Macintosh computers. Files are submitted to the printer on computer disks along with hard copies of photos. Students are required to sell advertising to finance the publication.

IV. Course Goals

A. Demonstrate knowledge of the history, purpose and qualities of good yearbooks.

B. Demonstrate knowledge of libel, right of privacy, obscenity and other unprotected speech, and copyright law plus ethical considerations which should govern scholastic publications.

C. Demonstrate knowledge of the structure of a modern yearbook, its basic components and organization.

D. Select a unifying theme or concept and incorporate the theme or concept visually and verbally throughout the yearbook.

E. Design visually-appealing and content-appropriate spreads based on basic design principles and modern trends.

F. Through critical thinking, establish balanced, accurate, appropriate, and fair coverage of events, activities, issues and interests of students while planning yearbook sections with a yearbook ladder.

G. From a variety of sources such as interviews, surveys, library research and other methods, gather information which is preserved in accurate notes.

H. Write interesting, accurate news, news-feature or other stories on a variety of topics.

I. Write effective, accurate headlines, subheads and captions.

J. Select quality photographs which reflect the purposes of the yearbook, support the content of the writing topic and enhance the balance of coverage for spreads.

K. Use a computer to prepare the yearbook for publication.

L. Demonstrate superior proofreading skills.

M. Meet deadlines.

N. Demonstrate knowledge of steps in the printing process after pages are submitted to the publishing company.

O. Participate in marketing the yearbook and securing advertisements to cover publication costs.

P. Work as a team member with other staff to set and attain goals for the yearbook

Q. Set and attain goals for individual skill improvement.

R. Demonstrate leadership skills by accepting the responsibilities of a staff position.

S. Evaluate structure, content and design of the most recent yearbook following written standards of the Missouri Interscholastic Association, National Scholastic Press Association, or other similar highly-respected evaluation service.

VI. Course Outline

| Topic | Objectives | Resources |
|---|---|---|
| History, purpose, qualities | • Demonstrate knowledge of the history and evolution of the yearbook in the United States.<br>• Identify and explain the five purposes of the modern yearbook: reference book, memory book, historical record, public relations tool and tool for learning magazine journalism skills.<br>• Identify qualities of the best contemporary yearbooks.<br>• Evaluate how well the most recent yearbook serves the school and community as a reference book, memory book, historical record and public relations tool. | • *In Print* by Linda Kennedy, Walsworth Publishing<br>• Older yearbooks from Liberty and other schools<br>• Recent high school yearbooks from Liberty and other schools<br>• Survey of reader interest in last yearbook |
| Legal Considerations | • Demonstrate knowledge of the first Amendment to the U.S. Constitution.<br>• Identify nine areas of speech regulated by law.<br>• Demonstrate knowledge of the Tinker vs. Des Moines School District and the Hazelwood vs. Kuhlmeier cases and effects these cases have had on scholastic journalism.<br>• Define copyright and differentiate between fair use of copyrighted material and copyright infringement.<br>• Define trademark and explain what parts of logos, slogans and commercial identities are protected and what parts are not.<br>• Define libel. Give examples of yearbook libel.<br>• Identify ways to avoid libel and defenses against libel lawsuits.<br>• Define right of privacy.<br>• Identify types of invasion of privacy and defenses against invasion of privacy lawsuits.<br>• Define obscenity and relate case law affecting use of inappropriate language.<br>• Define statement of policy and demonstrate knowledge of the district Publication Guidelines.<br>• Explain ethical considerations regarding publication content. | • *In Print*, Chapter 13<br>• *AP Stylebook and Libel Manual*<br>• *Sanford's Synopsis of Libel and Privacy* by Bruce W. Sanford. |
| Structure of a Yearbook | • Identify the parts of the yearbook associated with the cover and define related terms such as these: cover, deboss, die-cut, emboss, endsheets, | • Yearbook company sales representative<br>• Yearbook production |

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| | flat, grain, hot foil, laminate, lithography, padding, quarter-bound, signature, silkscreen, spine, and trim-size.<br>• Identify the parts of the yearbook associated with the inside pages and define related terms such as these: closing, colophon, die cut, divisions, flat, fold-out, folios/folio tabs, Formula color, 4-color, gatefold, index, natural spread, paper finish, paper grade, paper stock, process color, reader services, short-trim, signature spot color, table of contents, tip-in and title page.<br>• Define ladder.<br>• Explain how the yearbook ladder organization is affected by signatures, color, school calendar and other things.<br>• Create a yearbook ladder. | "KIT" provided yearly by company. |
| Goal Setting/Improvement (D, Q, R) | • Demonstrate knowledge of the current staff manual.<br>• Determine yearly goals for yearbook staff which fit the following criteria:<br>- reader-oriented/reader service<br>- trend appropriate<br>- directed toward product and production improvement<br>- journalistically ethical<br>- acceptable to majority of staff<br>• Write staff goals for each deadline.<br>• Write personal goals for each deadline related to writing, design, photography, computer usage, interpersonal skills and staff-cohesiveness.<br>• Communicate effectively with staff members, photographers and adviser.<br>• Efficiently organize time and materials.<br>• Meet deadlines.<br>• Seek many different students and adults as sources for stories, quotes and photos.<br>• Participate in class activities and projects.<br>• Self-evaluate whole staff and personal deadline goals. | • Staff Manual will contain yearly goals.<br>• Several different deadline evaluation forms focusing on progressively more difficult skills will be needed. |
| Theme/Concept | • Identify functions of a unifying element, theme or concept in a yearbook.<br>• List and explain criteria to use when selecting a theme/concept, such as unique aspects of the current school year, community changes, school changes, trends and other special considerations.<br>• Identify various ways to develop this theme/concept through words and graphic devices.<br>• Select a unifying element, theme or concept for the current yearbook and create words/phrases, graphic elements and design features to carry the theme throughout the book. | • Magazines: *Premiere, Entertainment Weekly, Elle, Life, Country Living, Publish,* etc. for trends.<br>• Research fashion and color predictions.<br>• Study Pacemaker and other award-winning books for ideas. |

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| Design | • Explain the relationship between design and content in a yearbook. (Form follows function)<br>• Identify and define parts of a yearbook layout.<br>• Demonstrate knowledge of basic design and graphics terms such as balance, bleeds, contrast, eye-line, folio, fonts, gutter, leading, movement, pica, proportion, screen, white space, etc.<br>• Demonstrate knowledge of columnar design and grid design.<br>• List steps in order for building a columnar or grid yearbook layout.<br>• Identify types of graphic elements used in spread design and purposes/uses for each.<br>• Distinguish between spot color and 4-color and identify considerations for placement of each in signatures.<br>• Define basic typographical terms including size, style, serif/sans serif, kerning, etc.<br>• Identify traditional and trendy uses of typographical design.<br>• Identify modern yearbook design trends and dated trends.<br>• Critique yearbook spreads for design.<br>• Draw yearbook spreads based on columnar and grid design.<br>• Draw yearbook spreads for specific sections.<br>• Create a mock yearbook layout on computer.<br>• Finalize an approved, useable yearbook spread as a computer template. | • *In Print*<br>• *Yearbooks by Design* by Gary Lundgren, Herff Jones |
| Coverage | • Identify criteria which should determine coverage in a yearbook such as the interests of students, aspects of student life, activities from throughout the year, variety of readership, need for unique approach to standard/repetitive topics, new programs/clubs/schedules/classes/construction, etc.<br>• Gather statistics on student body and faculty, courses taught, organizations and sports offered, traditional events, significant out-of-school activities, and major club activities (Student Council, TREND), and study the school calendar to be alert to plans for activities, schedule of activities and new activities for coverage.<br>• Analyze effectiveness of coverage in recent yearbook compared to school statistics.<br>• Identify percentage of total pages which should be devoted to each yearbook section.<br>• List at least five fresh story ideas and/or at least five unique angles for each yearbook section based on school statistics and coverage analysis.<br>• Determine sections for yearbook and plan content for sections.<br>• Demonstrate knowledge of communication law, district Publication Guidelines and other ethi- | |

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| | cal measures necessary to insure accurate, appropriate and fair content decisions.<br>• Create a balanced yearbook ladder. | |
| Sources | • Demonstrate knowledge of the need to use a variety of sources for yearbook stories.<br>• List and explain the steps in the interview process.<br>• Demonstrate knowledge of the do's and don'ts for conducting interviews.<br>• Write effective interview questions.<br>• Conduct interviews of students and adults to gather information for stories.<br>• Conduct polls and surveys to gather information for stories or infographs.<br>• Conduct library research to gather information for stories or infographs.<br>• Define idea file and explain how idea files can be used to provide story ideas and supporting information.<br>• Examine exchange yearbooks to create a list of story ideas.<br>• Use conversations heard among student and faculty during the school day or at activities for story ideas, supporting details for stories in progress, or as quotable quotes to print in the yearbook. Verify these quotes.<br>• Use electronic research to gather information for stories or infographs. | • *Creative Interviewing*, 3rd Edition by Ken Metzler. ©1997<br>• *How to Conduct a High School Poll*, edited by Joseph A. Jungblut |
| Writing | • Demonstrate knowledge of the purpose of yearbook copy.<br>• Identify characteristics of the language and style of good feature writing.<br>• Demonstrate knowledge of types of leads for feature stories.<br>• Write a variety of good feature leads.<br>• Explain how transitions and overall organization differ in yearbook stories compared to regular English class essays.<br>• Identify characteristics of the quote-transition pattern for feature writing.<br>• Read yearbook stories from exchange yearbooks or past yearbooks and critique the stories based on historical value, entertainment value, writing style, and overall effectiveness.<br>• Identify types of endings and find examples of different endings in yearbook stories or from other sources.<br>• Identify many examples of weak and overused wording to avoid in yearbook copy.<br>• Use effective, meaningful quotes in yearbook stories.<br>• Write a feature story following the quote-transition pattern.<br>• Define sidebar and identify different types of | • *The Radical Write* by Bobby Hawthorne. |

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| Evaluation Services | • Use blank evaluation forms to self-evaluate the current yearbook according to guidelines followed by Missouri Interscholastic Press Association, National Scholastic Press Association or other rating services (i.e. Quill and Scroll, Columbia Scholastic Press Association).<br>• Study actual evaluation results from Missouri Interscholastic Press Association rating services and National Scholastic Press Association rating services, etc.<br>• Identify areas in which the professional judging seemed fair and instructional and areas where staff/students judging differed.<br>• Insert list of areas of improvement needed in structure, content, photography and design in Staff Manual and post in classroom area. | • *NSPA Yearbook Guidebook* by Homer L. Hall ©1994 NSPA. |

VII. Assessment Tools

- Culminating Performance
  The culminating performance will be the distribution of the completed *Spectator* yearbook.
- Sample Assessments ( some attached)
  --Staff Manual
  --Weekly Memos
  --Spread checklist(s)
  --Yearbook Spread(s)
  --Section Editor's Grading Form
  --Adviser's Spread Grading Form
  --Staff Evaluation/Goal-Setting Forms (3 examples)
  --Style Quizzes
  --List of Plant Deadlines met (Plant reports)
  --List of Individual and Staff Awards
  --Readership Survey
  --Copy of Budget

VIII. Resources

Required materials:

- *In Print* by Linda Kennedy. © 1991 Walsworth Publishing Co., Kansas City, Mo.
- *AP Stylebook and Libel Manual* ©1998
- *The Radical Write* by Bobby Hawthorne. © 1994 Taylor Publishing Co., Dallas, Texas
- *NSPA Yearbook Guidebook* by Homer L. Hall. © 1994 NSPA, Minneapolis, Minn.
- Adobe PageMaker
- Adobe Illustrator
- Adobe Photoshop
- *Spectator* Staff Manual

Supplementary Materials

- *Sanford's Synopsis of Libel and Privacy* by Bruce W. Sanford. ©1991. World Almanac Books, Mahwah, N.J.
- *Yearbooks by Design* by Gary Lundgren. Herff Jones.
- *Creative Interviewing*, 3rd Edition by Ken Metzler.© 1997Allyn and Bacon, Needham Heights, Mass.
- *How to Conduct a High School Poll*, edited by Joseph A. Jungblut. © 1996 Quill and Scroll, Ames, Iowa.
- *The One Minute Manager* by Kenneth Blanehard and Spencer Johnson. ©1983. Berkeley Books, New York.

# Part III: General Helps

## General Helps

1. Get organized

2. Keep a calendar

3. Seek advice

4. Meet deadlines

5. Become active in JEA!

# Sample Publications Guidelines

(See also Student Press Law Center Web page)

The school press is governed by the same basic legal rights and responsibilities as the professional press. Junior high and high school journalists have the right guaranteed in the First Amendment to free expression, insofar as published items may not contain libel or obscenity, invade the privacy of individuals, incite or violate the laws of copyright, or violate community standards of appropriateness.

In keeping with recent court interpretations of cases dealing with the high school press, it is understood that censorship, while not desirable, is legal in some cases; however it can be avoided through a commitment by the staff to excellence in reporting.

With the right to freedom of expression comes an obligation to the highest ideals of the journalistic profession. These include responsibility, independence, sincerity, truthfulness, accuracy, impartiality, fair play and decency. Good taste should be exercised in all content.

Stated generally, the goals of student publications at Liberty Junior and Senior High Schools are to inform, entertain, interpret (through editorial commentary and bylined articles), and provide a sounding board for ideas and opinions of students and faculty. In addition, it is understood that publications are primarily designed to serve as a laboratory experience for students interested in improving writing skills and learning the techniques of sound journalistic practice.

While the adviser may provide suggestions about content, the final responsibility rests with the Editorial Board. This Editorial Board shall consist of the editors of each page of the publication, with the Editor-in-Chief serving as chairman. Editorial Board decisions, by simple majority vote, should be based on these guidelines.

## I. Content Guidelines

A. Publications shall be free of profanity, vulgarity and words which have acquired undesirable meanings, as judged by the generally accepted standards of the community.

B. Publications shall contain no statements derisive of any race, religion, sex or national origin.

C. Publications shall show no disrespect for law enforcement nor the generally accepted ethics of the community.

D. Publications shall not advocate illegal acts of any kind nor disruption of the school environment.

E. Publications shall adhere to the code of ethics of Sigma Delta Chi as published in the *Journalism Today* text.

F. Publications shall avoid editorial material which encourages cheating.

G. Publications shall avoid naming and publicizing students, faculty, or staff who have violated public law or school board policy. Publi-

cations will furthermore refrain from publicizing names of individuals with AIDS or other personal illness without the written consent of the individual and in the case of a minor the written consent of the individual's parent or guardian.

H. Expressions of opinion in an article on controversial subjects must be clearly identified as such by means of direct or indirect quotes or by means of a byline. Except for standing columns or occasional news analyses, articles of this nature should be reserved for the editorial page or other pages clearly labelled as opinion.

I. Unsigned editorials are to appear only on the designated editorial page and are to represent a majority opinion of the Editorial Board. When an editorial represents the opinion of the writer only, it shall be signed. All editorials are to conform to acceptable standards of journalistic accuracy and integrity.

J. Letters to the editor are to be signed when submitted to the Editorial Board. Names may be withheld from publication only with the approval of the Editorial Board who shall consider the following criteria when making their determination:

1. Whether the statements are true, as researched by the editors;
2. Whether publication of the letter may result in repercussions of a serious nature for the author or other(s);
3. Whether the value of the letter out weighs the fact that generally a letter carrying no signature carries less credibility than one which is signed.

The paper reserves the right to edit letters for length, accuracy and repetition. Publication of letters is subject to the laws of libel and defamation, obscenity, incitement and copyright. Publication of letters will be determined by a majority vote of the Editorial Board. All letters will be kept on file for one year.

K. To maintain independence and integrity, the publications shall not become involved in, or take sides with, any rivalries or jealousies within the school. No person or organization is to be permitted to use the publication to his or her own ends — be that the editor, a staff member, the adviser, a teacher, the administration, an organization, or someone outside the school.

L. Items which may be deemed by Editorial Board, adviser or Board of Publications to be a violation of libel, slander, right to privacy, or copyright law will not be published.

M. Advertisements which do not conform to these Publications Guidelines or Board Policy will be refused. Advertisements of illicit drugs, alcohol and tobacco will not be accepted nor will any photo depicting the use of these products. The publications staffs likewise reserve the right to refuse any advertising of a controversial nature including, but not limited to, advertisements for teen counseling services for contraception, pregnancy, abortion and homosexuality; cults or discriminatory organizations; or other advertising which

might cause division among the staff, the student body, the faculty, the school district or the community. Such advertisements of a controversial nature will be reviewed by the Publications Board before a ruling is made determining their inclusion or exclusion from publications.

N. Items of a controversial nature will be discussed by the Editorial Board. Students are expected to take an active interest in the events around them and, accordingly, there are no such things as "taboo" topics. If the Editorial Board is unable to reach agreement, either an editor or the adviser may refer the subject to the Publications Board for review, and that group may render a decision about the article's suitability for publication, based upon a strict adherence to all guidelines set forth herein. Furthermore, the adviser may label an item "controversial" overriding the Editorial Board and may refer the item to the Publications Board as outlined herein.

O. An error of fact in any edition will require a labelled statement of correction in the following edition if deemed appropriate or feasible according to space limitation.

P. No review of NC17-rated movies will be published. Reviews of R-rated movies will be accepted for publication providing they meet the criteria of being written in good taste and that the movie itself is deemed appropriate for the majority of student body based on the editor's, Editorial Board's, adviser's or Publications Board judgment. Reviews of controversial R-rated movies will be referred to the Publications Board for determining their subsequent inclusion or exclusion from publication.

Q. In the event of the death of a student, faculty member, administrator or other person closely associated with the high school, the following policies will prevail. Coverage of the event will be handled through an appropriate news story or news feature in *The Liberty Bell* and/or *The Spactator* yearbook. Memorial advertising will be accepted for the newspaper following the current advertising rate chart. Memorial advertising in the yearbook will be accepted at the same rate and size as what is offered at that time for personal ads.

## II. The Board of Publications

A. The Board of Publications shall be the governing body of all LHS publications. Its functions are to:
   1. Enforce guidelines for publications.
   2. Serve as an arbitration board on items of a controversial nature.

B. Membership and meetings shall be governed by the following:
   1. The Board of Publications shall consist of a high school principal, current newspaper and yearbook editor-in-chiefs, one faculty member, one student body representative to be appointed by the Student Council or the Student Council President, and Student Council faculty sponsor.
   2. The publications adviser will be a non-voting member of the

Board, except in the event of a tie.

3. Membership on the Board will be established at the beginning of each school year. Meetings may be called as judged necessary by members or by adviser's decision.

## III. Other Guidelines

A. Financing will be through money provided by the Board of Education for junior high publications. Advertising space may be sold for the purposes of financing a specific project which directly relates to a curricular objective. Senior high publications will raise funds through ad sales or in the case of yearbooks, student yearbook sales.

B. *The Bell* and *The Spectator* will join appropriate professional organizations for the purpose of obtaining varied and outside critiques of student work and/or obtaining information or participating in educational workshops aimed to improve the student publication. Memberships will be paid from the newspaper budget. Membership will include, though not be limited to, the following:

1. Journalism Education Association
2. Missouri Interscholastic Press Association
3. Journalism Educators of Metropolitan Kansas City

## IV. Probationary Status or Removal from Staff

A. Staff members who make a grade lower than "C-" for first or second quarter in will be placed on probation and parents will be contacted. Staff members who make a grade of "C-" for first semester will be counselled concerning the possibility of dropping the class.

B. Staff members who make a grade of "D" or lower for a quarter in journalism class will be recommended for removal from staff.

C. Staff members who plagiarize any material—story, photo, illustration or other graphic, anything—that appears in a school publication will be removed from class immediately and receive no credit for the course.

## V. Grading

A. Newspaper grades are determined by weighted points in four categories: writing, advertising, points, and other grades such as depths, beats, style test, etc. Students must score a passing grade in each category to remain on staff, though they are encouraged to maintain an "A" in each. Specific requirements are outlined in the staff manual distributed at the beginning of each school year.

B. Yearbook grades are determined by weighted points in two categories: spreads and other grades. Specific requirements are outlined in the staff manual distributed at the beginning of each school year.

C. Students will have texts available. In addition, students will maintain individual working files as described herein and will maintain staff manuals prepared by the Editor-in-Chief. **The Journalism Notebook or *The Bell/Spectator* Staff Manual is considered a text. Replacement cost will be $5.00.** In addition, final drafts of all writing should be kept in the notebook/staff manual or stored in individual student files in Mac Lab.

# THE LIBERTY BELL

## LIBERTY HIGH SCHOOL ADVERTISING CONTRACT

200 BLUE JAY DRIVE
LIBERTY, MO 64068

JOURNALISM DEPARTMENT
816-415-5353 (VOICE) 816-415-5345 (FAX)

*The Liberty Bell* is a student-produced newspaperl. Pre-paid advertising is appreciated. Advertising is billed ***quarterly***. All advertising is tax deductible.

## RATES

_____ $5.00 per column inch.
_____ $50 Inserts, Advertiser provides all.
_____ $75 Insert, Staff designed and printed.
_____ $10 two-line Booster Ad.

☐ **10% Discount for Pre-Paid Ads, 10 issue minimum. Check here if applicable. Payment due *BEFORE* publication date.**

## PUBLICATION SCHEDULE

Ads must be placed and copy/design **finalized** 10 days prior to distribution date. Circle Issue#.

| Issue # | Distributed | Issue # | Distributed | SPECIAL DATES |
|---|---|---|---|---|
| 1 | _____ | 7 | _____ | Homecoming |
| 2 | _____ | 8 | _____ | Holiday |
| 3 | _____ | 9 | _____ | Courtwarming |
| 4 | _____ | 10 | _____ | Prom |
| 5 | _____ | 11 | _____ | Graduation |
| 6 | _____ | 12 | _____ | Other: _____ |

## CONTRACT INFORMATION

**Business Name:** _____
**Business Address:** _____
**City** _____ **State** _____ **ZIP** _____
**Phone** _____ **Fax** _____

***Authorized Signature:*** _____

**Ad Size:** _____ **Number of issues:** _____ **Ad Instructions:** _____

_____

_____

**Cost Per Issue: $**_____ **Contract Total: $**_____

❒ **Paid Check $**_____ ❒ **Paid Cash $** _____ ❒ **Please bill**

**Ad sold by: (PRINT)** _____ **Date:** _____

_____ **Ad Manager Initials** _____

*Staff Member Signature*

# Sample Stylebook

## Names and Titles

1. For the first use, names of faculty and students should be presented fully. Identify students (by class, position, or office held) and faculty (by position or activity assignment).

   **John Jones, ten; Ms. Marti Long, English teacher; Mr. Pat Warren, elevens class sponsor; Beth Miller, nines.**

   Identify alumni by graduation year: **Clara Evans, '97**

   Identify off-campus persons by title or address.
   **Mrs. Eunice Brown, mayor; Mr. Bob King, 234 Fifth St.**

2. For the second and subsequent uses of names, follow this form:

**Students:**
First use - Bill Blake, twelve; Mary Graves, class president; Joe Dorn, eight
*Second and subsequent use* - **Blake; Graves; Dorn**

**Adults:** First use - Principal Bill Diaz; Mrs. Lois Lane, math teacher; Miss Barbara Hale, counselor
*Second and subsequent use* - **Diaz; Lane; Hale**

3. If a person has an M.D. or Ph.D. or any other doctorate, professional or honorary, refer to him in this way:
   **Dr. Ted Smith** Second and subsequent use - **Dr. Smith**

4. A Roman Catholic priest should be first referred to as **the Rev. James O'Brien**, then as Fr. O'Brien. A nun is referred to as **Sister Mary Anne**. Refer to the leader of a Jewish congregation as **Rabbi** before the name on first reference; thereafter, use only the last name of a man. Use Miss, Mrs. or Ms. before a woman's last name, depending on her preference. A Protestant clergyman, if he has no doctorate, is first referred to as **the Rev. Ralph Tull** (or **the Rev. Mary Smith**), then as Mr. Tull or Miss, Mrs. or Ms. Smith.

5. Eliminate sexist lanague wherever possible:
   **Chairperson (not chairman)**
   **Firefighter (not fireman)**
   **Police officer (not policeman)**
   **Manufactured (not man-made)**
   *But don't go to extremes:*
   *The ball was caught by the second-base-person.*

## Numbers

1. Generally, spell out numbers below 10; use figures for 10 and above.
   **four committees, 278 students, 11 games**

   Write out any number beginning a sentence **EXCEPT** the year.
   **1998 was a very good year. Three thousand pupils graduated.**

   Large numbers, usually money, above a million are more neatly handled with a word in this way:
   **$6.45 million (not $6,450,000) $190.45 billion**

   **But — $4 50 cents $6.85**

2. Always use figures for addresses, dates, ages, degrees of temperature, highway designations, clock times, scores and athletic scores.

   **90 E. Third St., March 19; Kim is 6; 11 a.m.**
   **...ranging from 10 below to 9 above zero...**
   **Central won the game 4-3.**
   **He runs a 4:20.5 mile and is No. 3 in the event.**
   **(A colon appears before seconds in times of less than a minute, as in :17.3 which is seventeen and 3/10 seconds.)**

3. Additional **exceptions** to the general rule of spelling out numbers of nine or less include percentages, ratios, heights, distances, room numbers, speeds, sizes, pages, chapters and votes.

   **7 percent 22 percent ratio is 2-to-1 or a 2-1**
   **r a t i o**
   **She is 5 feet 8. It is a 7-foot fence.**
   **Smith won the election, 5-2.**

   Percent is singular unless followed by a plural word:
   **Sixty percent of the committee was present.**
   **Sixty percent of the members were there.**
   *Do NOT use the percent sign — %.*

4. Use words for fractions less than one unless in a chart where other fractions over one appear.
   **one-half two-thirds**

## Dates and Times

1. Use figures without letters in dates:
   **April 1** never April 1st

2. When a month is used with a specific date, use the abbreviations as follows:
**Jan. Feb. Aug. Sept. Oct. Nov. Dec.**

Spell out the other months: **March, April, May, June,** and **July**

3. Do not abbreviate any month standing alone nor a month with a year alone.**They will meet in February. It will open September 1995.**

4. ***Do not abbreviate the days of the week,*** exceptfor charts opr calendars as shown below (then use these with **NO** periods):
**Sun Mon Tue Wed Thu Fri Sat**

5. Avoid unnecessary use of **last** or **next.** Past, present, and future tense of the verb in a sentence will indicate which day is meant.
**Not: The meeting is next Tuesday.**
**Better: The meeting is Tuesday.**

Also, give the date if something happens further than the preceding week or one week following publication—
*not* **A week from Thursday is the contest.**

6. When writing time of day, follow these examples:
**3:30 p.m. 3 p.m. NOT: 3 o'clock in the afternoon**
**NOT: 7 p.m. tonight** (redundant)

## Punctuation

***Periods*** are used in newspaper style at the end of sentences, with numbers, in abbreviations and to indicate the absence of words.

1. In punctuated abbreviations, each key word takes a period.
**Lt. Gov. Asst. Principal Supt. Anderson S.A.D.D.**

2. Some all-capitalized abbreviations — called alphabetical abbreviations — do not take punctuation.
**ACT FFA JV NHS StuCo**

But: use periods in abbreviations for times, degrees, dates, titles, and for lowercase words.
**c.o.d. 7 a.m. Feb. 22 Ph.D**

3. Use the period with numbers and in tabular lists.
**$4.03 5.5 percent No. 2 quarterback**

***Question marks*** are used following a direct question and to show uncertainty about a word or phrase: **Who will be the best-costumed senior?**

***Quotation marks*** are used when directly quoting a speaker or interview subject — but not in indirect quotes when you put what was said in your own words. Note that in using quotes the comma or period always goes inside of the quote mark.

**Direct: "I have several hobbies," she said.**
**"One of my favorites," she said, "is skydiving."**

**Indirect: She said skydiving is a favorite hobby.**

**Running quotations:** If a full paragraph of quoted material is followed by a paragraph that continues the quotation, **do not** put close-quote marks at the end of the first paragraph. However, put open-quote marks at the start of the second paragraph. Follow this form if quoted material continues. Put close-quote marks only at the very end of the quoted material.

**NOTE:** Make "curly quotes" on the computer using OPTION-[ for " and SHIFT-OPTION-[ for " .

***Commas*** differ in usage in yearbook style from that required in many classes, especially English. In general, less comma usage is characteristic of journalistic style.

1. **Omit** the commas before "and" and other conjunctions unless the omission confuses the meaning.
**The squad includes pitchers, catchers, infielders and outfielders.**
**The coaches called for the pitchers and catchers. (No comma with just two items in a series anyway.)**

**There are four ring styles: gold, orange, blue and green.**

**Exception: There are three ring styles: gold, orange, and blue and green.** (The comma is needed for clarification.)

2. Use the comma in dates and numbers over 999 but not in street addresses, telephone numbers, license numbers postal codes or serial numbers.
**Jan. 1, 1994 1,500 $9,400 R20 B13 816-842-1212**

**Jack Jones, 1451 S. 4th St., Vancouver, BC**
**But:**omit comma before "of" — **Jack Jones of Vancouver.**

3. Use commas to set off introductory words, interjections, words not in usual order and to separate dependent clauses and compound sentences.

   **Robert likes reading , and he also spends some time painting.**
   **Scoring in the last second, Central won the game.**
   **Unfortunately, the practice was rained out.**
   **"Oh, I'm just not certain," she said.** (comma goes inside quote)

4. Use commas to separate words, phrases or clauses used in explanation or identification (called apposition). These words in apposition can be removed without disturbing the sentence:
   **Jim Johnson, treasurer, reported.**
   **Cathy Reid, the campaign's leader, will attend.**

   **Exception: Treasurer Jim Johnson reported.** (When the title is used with the name and the title comes first, no comma.)

5. Use a comma to separate a direct quotation from the remainder of the sentence. The comma, like a period, always goes inside the quotation marks.
   **"The dance will have exceptional decorations," she said.**
   **"If it rains," she said, " the dance will be moved."**

   **But: Use no comma with indirect quotes.**
   She said rain is predicted.

6. Do not use commas in run-on sentences. Use periods.
   He lost the election. He was discouraged.
   **Not: He lost the election, he was discouraged.**

## *Additional Rules*

Every staff should make style rules specific to its publication and audience. For example, if you have freshment, you will want to use frosh for the abbreviation if you use soph, jr, and sr. Some schools, however, decide to use 9th, 10th, 11th, and 12th for grade designation. Whatever you decide, be consistent. That is the whole point of a stylebook. Here are some topics each staff should discuss:

1. Student designations (grade levels)
2. Teacher designations (with Mr., Mrs., Ms on first reference or without? with Mr., Mrs., Ms. on second reference or without)
3. Club names and abbreviations. The word Club is generally capitalized as part of the club name (French Club). Abbreviations need to be consistent: will you use STUCO or StuCo?

## *Dealing with team and group captions*

Set up a style for your captions when you must name a group of people or a whole team. Most schools use the following format:

**Soccer Team. Front Row:** Ben Smith, Jerry Cardwell, Adam Healer. **Row 2:** Alex Smith, Adam Smith, Harry Reasoner. **Back Row:** Head Coach Tim Nixon, Bill Wentz, Joe Smith, Donald Trump. **Not Pictured:** Bugsy Malone, Al Capone.

# Coaching Writing

## Reporters often typecast editors and advisers

as the "bad guys" where their stories are concerned. These are the people who hack a story to pieces, who write nasty notes in red pen, who just plain change those precious words before they are published.

Today's professional press is discovering a more "human side" of editing: coaching writers. Coaching, according to Roy Peter Clark and Don Fry, of the Poynter Institute of Media Studies, "involves nothing more than talking with writers, in certain ways."

It doesn't always take long, occurs many possible times during the writing process, and can come from advisers, editors, other reporters, even the stray sibling of a staffer who's waiting for a ride home.

### Aims of Coaching

- To make use of the writer's knowledge and experience;
- To give the writer primary responsibility for the story;
- To provide an environment in which the writer can do the best possible job;
- To train the writer so editing becomes unnecessary.

This coaching can come in a variety of forms. Perhaps the first coaching session is a brief one, helping the reporter get started on a story. Maybe the it's a long, brainstorming discussion to find the focus for a broad topic. Other coaching can come in 30-second bursts in the form of a source tip or a suggestion for smoother wording for a problem lead.

### When to Coach

Donald Murray in "The Listening Eye: Reflections of the Writing Conference," gives these suggestions:

- **When assignment is given:** Ask the writer to suggest ways of reporting and writing the story. If your idea turns out to be the writer's idea, then you're ahead of the game. If the writer's idea is better, you're way ahead. If it isn't, then you have your chance to speak.

- **During the reporting:** Be available to the writer for talking through his/her problems. Use your own experience as a resource. Let the writer use you as a test reader.

- **Before the first draft:** Listen to the writer tell you the focus of the story, the approach, and the length. Give the writer room, if possible, but if you have a strong problem with the focus or approach, talk it out. Set a deadline and a length. Listen to arguments against either, but then make a final decision and stick to it.

- **At delivery of first draft:** Encourage the writer to tell you what works best and what problems may exist before you read the draft. Your job is not to judge the writing, but to collaborate on the production of an effective story. You need the writer's knowledge to help you read the story intelligently.

- **After reading first draft:** Confirm or modify or flatly disagree with the writer's evaluation of the work. If editing or revision is necessary, invite the writer to suggest how it will be done, and let the writer do it, if possible.

- **After publication:** Get the writer to tell you the history of a particularly good story, or invite the writer to discuss how a story that didn't work would be written and edited more effectively in the future. It's best to build on strength, though. Don't look for the weakest aspect, but the strongest. It's more helpful to reinforce what works, rather than what does not.

**Remember:** Always let the writer speak first.

## Vocabulary of Coaching

**Collaborate.** Coaches want to collaborate, and not just with writers. They need to help everyone in the newsroom -- writers, page designers, artists, photographers -- team up to meet the needs of the reader. It all goes together to form journalism.

**Collect.** Coaches know good writing comes from information rather than language. If the reporter has not filled the notebook with interesting information, great anecdotes, revealing quotations and supporting facts, he/she will lack the tools to put together a story that means something to the reader. That's why the coach has to keep asking questions and the reporter needs to keep seeking the answers.

**Confer.** Any meeting between the writer and the coach that can help the story is really a conference. Some may be only seconds long while others take an hour or more. Different situations call for different types and lengths of conferences.

**Details.** Coaches help reporters find specifics to put the reader where the action is -- color of the house, brand of pop, sounds rumbling through the audience. Coaches can sharpen the reporter's awareness of these concrete items.

**Focus.** All stories need this for unity and coherence. The writer needs to understand and capture the heart of a story, or readers will be confused. The coach can fine-tune this focus.

**Ideas.** The first stage of the writing process, ideas need to come from both reporters and coaches and must have angles and be hooked to news elements called "pegs."

**Indirect and Direct Lead.** Traditional news leads are direct and give the reader a summary of the news right away. Indirect leads, however, describe a person, place or situation, drawing the reader into the story, but delaying the news. Good coaches can help writers decide which type is best for each particular story.

**Nut Graph.** The ***Wall Street Journal*** made this term famous, and it's particularly important with an indirect lead. If the lead begins with a description of a jam-packed, disorderly lunchroom, the nut graph gives the basic news: the overcrowded cafeteria will receive an addition by next fall. As long as the writer gets to that "nut" or "hard center" of the story by the third or fourth paragraph, it may be a way to avoid boring, ho-hum leads.

**Order.** One of the most common problems with stories is lack of organization. Coaches help writers decide if a particular story is better inverted pyramid, hour glass, circle, or stack of blocks.

**Pace.** Controlling the pace of the story means readers don't get too much too soon and then lose interest in a slow and dull part. Coaches can gauge this.

**Point statement.** The coach may ask a reporter to write one or two sentences to answer such questions as, "What's the one thing I want my reader to remember?" or "What's the underlying idea of the story?"

**Points of Entry.** This describes the places readers begin a story: obviously, headline, photo and cutline, and lead. But good editors and reporters look for ways to get additional points of entry -- a graphic, summary, pullout quote, well-crafted subhead. Alert coaches watch for these possibilities.

**Rehearse.** Actual writing requires the hands to move, but a good coach may ask the writer to compose the story in his/her head and then plan the questions to ask to get that necessary information.

*Excerpts from* ***Coaching Writers,*** *by Roy Peter Clark and Don Fry , New York: St. Martin's Press, 1992. Available from JEA Bookstore.*

# Part IV: Worksheets and Handouts

# Part IV: Worksheets and Handouts

## General journalism

47-A

# Historical Outline of American Journalism

I. Colonial Newspapers
- A. Colonial pre-newspaper communication
  1. Word-of-mouth
  2. Letters from England
  3. Newspapers from England
  4. Broadsides
- B. First Colonial Newspaper
  1. Publick Occurrences Both Forreign and Domestick
  2. Published by Ben Harris on September 25, 1690
  3. Lasted one issue because content disturbed Governor of Massachusetts
- C. First Continuous Newspaper
  1. Boston News-Letter
  2. Published by John Campbell — first issue, April 24, 1704
  3. Published by authority of the governor of the colony
- D. John Peter Zenger
  1. Published the New York Weekly Journal, starting in 1734
  2. Charged with libel for printing news that disturbed the Governor of New York
  3. Trial was held in 1735; defense was that Zenger printed the truth; Zenger was acquitted
- E. Characteristics of Colonial Newspapers
  1. Four pages, printed with worn type
  2. Page size about half of modern newspapers
  3. No headlines as we know them today (small type, usually all caps)
  4. Usually no more than 200 copies printed an hour
  5. Editorials and news mixed in same story
  6. Advertising was small, comparable to today's classified section
  7. Considered a luxury— only 5 percent of the families bought a newspaper in 1765
- F. Sources of News
  1. Mainly from Europe by ships which crossed the Atlantic in 4 to 8 weeks
  2. News was published in America about two months after it was published in London
  3. Some of the news came from captains of ships
  4. Some news came from letters from England
- G. Types of News
  1. War and politics
  2. Local and intercolonial news
  3. Piracy, fires, counterfeiting, robberies, etc.
  4. Maritime News
  5. Weather, but no forecasts
  6. Obituaries
  7. Religion
  8. Little or no sports

II. American Revolutionary War Newspapers
- A. Stamp Act — 1765
  1. Tax on all legal documents, official papers, books, and newspapers
  2. Many newspapers published as handbills to evade the tax
  3. Some newspapers suspended temporarily
  4. Act repealed in 1766
- B. Format
  1. Larger pages
  2. More illustrations
  3. More columns

C. Coverage of War News
   1. No reporters on the battlefields
   2. Coverage through arrival of private letters
   3. Stories from other newspapers

D. Nature of News
   1. Struggle against taxes and duties
   2. Revolutionary War (secondary news)
   3. Accidents, fires, storms, epidemics, and crime
   4. Larger headlines

E. Editorials
   1. Either in the lead or in paragraphs following a news story
   2. Italicized in *New York Journal*

**III. Party Press**

A. First American newspapers
   1. *Pennsylvania Evening Post* — Benjamin Towne, May 30, 1783
   2. *Pennsylvania Packet and Daily Advertiser* — John Dunlap, September 21, 1785
   3. *New York Daily Advertiser* — 1785
   4. Reason for daily newspapers
      a. to provide businessmen with up-to-the minute news of sailing vessels
      b. to provide latest political news and thought

B. *Gazette of the United States*
   1. Federalist newspaper first appearing on April 15, 1789
   2. Published by John Fenno
   3. Received written contributions from Alexander Hamilton and John Adams
   4. Continued until 1818

C. *National Gazette*
   1. Republican (Democrat) newspaper founded October 31, 1791
   2. Published by Philip Freneau
   3. Attacked Hamilton and Adams
   4. Continued until 1793

D. Freedom of the Press
   1. Nine of the 13 state constitutions guaranteed freedom of the press
   2. Freedom guaranteed nationally through the First Amendment of U.S. Constitution

E. Editorials
   1. First appeared in separate column in 1793 in the *American Minerva* published by Noah Webster
   2. In 1800, the *Philadelphia Aurora* used its second page for editorials

F. Contents
   1. European news (two months old)
   2. News from other papers
   3. News of George Washington's death
      a. Washington died on Saturday night, December 14, 1799
      b. First news appeared in the daily *Alexandria* (Virginia) *Times* the following Monday
      c. News appeared in the weekly *Virginia Sentinel* on Wednesday
      d. News appeared in the *Philadelphia Aurora* on Thursday
      e. News reached New York newspapers exactly one week after his death
      f. News reached Boston 11 days after his death

G. Subscription Rates
   1. $6 to $10 a year for dailies
   2. $2 to $3 a year for weeklies
   3. Country papers traded for corn, wheat, linen, sugar, etc.

H. War of 1812 Coverage
   1. Domestic news became more important than foreign news

2. News arrived by mail, through messages from officers to friends at home, by newspapers which received news first
3. James Bradford became first war correspondent by enlisting in Andrew Jackson's army in New Orleans
4. News of Jackson's victory in New Orleans reached New York a month after the event

I. Nature of Newspapers in the early 1800s

1. Four pages, but enlarged to 6 or 7 wide columns
   a. Page 1 — three-fourths advertising; remainder, political essay
   b. Page 2 — foreign and domestic news with letters to the editor
   c. Page 3 — editorial column, local items, and advertising
   d. Page 4 — advertising
2. Headlines more lively than in previous period
   a. "ALMOST INCREDIBLE VICTORY!" — defeat of British in New Orleans
   b. "GLORIOUS TRIUMPH" — Double column
3. *The Star-Spangled Banner* was first published in a Baltimore paper a few hours after Francis Scott Key wrote it

**IV. Penny Press**

A. Industrial Revolution

1. Mechanical advancements provided cheaper printing methods and larger quantity
2. Population growth caused increase in the number of newspapers
3. Three times as many newspapers in the United States in 1833 as in England or France (larger proportion by 1860)

B. First Penny Newspapers

1. New York *Morning Post* — January 1, 1833, Dr. H. D. Shepard
   a. First appeared at 2 cents, then 1 cent
   b. Lasted only two and one half weeks
2. New York *Sun* — September 3, 1833, Benjamin Day
   a. Four pages, small, three wide columns
   b. Emphasized local, human interest, and sensational events
   c. Popular feature: police-court reports
   d. In August, 1835, the *Sun* published the "moon hoax"
3. New York *Herald* — May 6, 1835, James Gordon Bennett
   a. Contained financial news
   b. Built up a murder trial to great interest
   c. Started society columns
   d. Established a European correspondent, set up a Washington bureau, placed his own correspondents in leading American cities, bought a small fleet of boats to meet ships before they entered New York harbors
   e. Carried crime stories, scandals

C. Other Popular Newspapers

1. New York *Tribune* — April 10, 1841, Horace Greeley
   a. *Weekly Tribune*, started by Greeley in 1841 and distributed throughout U.S., was more successful
   b. Outstanding newspaper staff
   c. Denounced publishing of police reports, advertisements, and news of the theater
   d. Politics
      (1) Fought slavery
      (2) Wanted to improve conditions of the poor and unemployed
      (3) Attacked the slum conditions of New York
      (4) Opposed capital punishment
      (5) Favored prohibition of alcohol
      (6) Advocated westward expansion ("Go west, young man; go west!")
   e. Greeley nominated Abraham Lincoln for the presidency in 1860

f. Greeley ran for the nomination of president in 1872, was humiliated, and died soon after

2. New York *Times* — September 18, 1851, Henry J. Raymond
   a. Four pages, 6 wide columns, contained foreign and local news
   b. *Times* always kept good manners
   c. Wrote accounts of stories in full

D. Changes in News Concepts
   1. Increase of local or hometown news
   2. Great emphasis on sensational news

E. Faster Communication
   1. Steamships
   2. Railroads
   3. Telegraph

F. Associated Press
   1. Started in May, 1848
   2. Six newspapers including the *Sun, Herald, Tribune,* then *Times*

**V. Civil War Coverage**

A. Thoroughly Covered by Eye-witness Correspondents
   1. New York papers (*Times, Tribune, World*) gave a third of their columns to coverage of the war
   2. Telegraph lines speeded the news from the correspondents to the newspapers
   3. Much rumor in the news; headlines sometimes read:
      a. IMPORTANT— IF TRUE
      b. RUMORS AND SPECULATIONS

B. News Style
   1. Stories printed in full without being summarized
   2. Dispatches were likely to be printed chronologically, the oldest news at the head of the column
   3. Following the story, list of soldiers killed, wounded, and missing, in small type
   4. War maps were used
   5. Eventually, the lead of the story contained most essential elements, with balance of story sent in inverted pyramid style, due to frequent cutting of telegraph cables

C. War Correspondents
   1. Correspondents were known as "specials"
   2. 150 "specials" served northern papers (*Herald* used the most "specials")

D. Censorship
   1. No organized censorship of the news
   2. Confederate generals constantly tried to get northern papers to obtain information
   3. Newspapers regularly printed news of troop movements, war plans, etc.

**VI. Yellow Journalism**

A. Pre-Yellow Journalism Days
   1. Sunday editions, in 1870s same as dailies
   2. Joseph Pulitzer, upon coming to New York, made the *Sunday World* a 20-page paper
      a. Attractive news stories (some sensationalism)
      b. Stories easy to read and illustrated
      c. As circulation rose, so did the number of pages (to 48)
      d. Morrill Goddard, editor of the *Sunday World,* called the father of the American Sunday paper
      e. Some items were comic drawings, popular songs, sports, society, news for children

B. Inventions and Technological Developments
   1. Telephone – 1875
   2. Typewriter – 1876
   3. Typesetter (Linotype) – 1886
   4. Engraving (half-tone) – 1894

C. Joseph Pulitzer
1. Reporter on *Westliche Post* in St. Louis
2. Entered politics and fought graft
3. Bought St. Louis *Dispatch* in 1878 at a sheriff's sale for $2,500, and combined it with the *Post* three days later; the paper became famous as a leader in crusades
   a. Cleaning and repairing streets
   b. Fighting lotteries
   c. Combatting gambling
   d. Battling tax-dodgers
4. Pulitzer bought the *New York World* in 1882
   a. News policy: colorful, unusual, significant (main), serious (excellent), sometimes sensational
   b. Crusades and stunts: collection of a fund to build the Statue of Liberty pedestal. "Nellie Bly" (Elizabeth Cochran) went to an insane asylum (faking insanity), and wrote an exposé. She later went around the world in 72 days, 6 hours, 11 minutes, and 4 seconds (in contrast to Jules Verne's novel *Around the World in 80 Days*). Pulitzer crusaded against New York Central, Standard Oil Co., Bell Telephone Co. He also provided free ice and coal and staffed 35 doctors to furnish medical service to the needy
   c. Editorial page: this was Pulitzer's favorite page; a spokesman for liberal ideas, he backed Cleveland in 1884
   d. Size: started at 8 pages at 2 cents and grew to 16 pages in a few years
   e. Illustrations: led all other papers, showed scenes of crimes (X marked the spot), many two-column drawings and photos, some larger; one-column photos rare
   f. Promotion: coupons and voting contests

D. William Randolph Hearst
1. Put in charge of his father's (Senator George Hearst) newspaper, the *San Francisco Examiner*, in 1885, remaking it in the image of the *New York World*
2. Bought the *New York Journal* November 7, 1895 for $180,000 cash; paper had once belonged to Albert Pulitzer, Joseph's brother
   a. Hired best journalists at any cost
   b. Used many illustrations, emphasized crime, disaster, scandal reporting
   c. Pulitzer lowered price to 1 cent; Hearst followed
3. Public menace
   a. *World* and *Journal* banned in many families; subscriptions cancelled
   b. More sensational news appeared
4. In 1897, Hearst bought a New York paper to get the Associated Press franchise
5. News coverage
   a. Dedication of Grant's Tomb (in color)
   b. Sports events around the country
   c. Sent Mark Twain to cover the Jubilee Celebration of Queen Victoria
   d. Sent two expeditions to the Klondike, where gold had been discovered
   e. Ran a special train from Washington, D.C., after McKinley's inauguration, with artists drawing while on the train, to beat the other papers with pictures; train broke a speed record
   f. Detective business: a headless, armless, legless body, wrapped in oilcloth, had been found in the river; Hearst built a story each day by reporting the finding of each part of the body

E. Competition Between Hearst's *Journal* and Pulitzer's *World*
1. Heaviest competition through Sunday editions
2. Hearst hired entire staff of the *World*, then the best in the newspaper business; Pulitzer hired them back; Hearst raised his price, and in 24 hours, had rehired them
3. *Sunday World* published an 8-page comic section in color; Hearst began a similar section, advertised as "eight pages of iridescent polychromous effulgence that makes the rainbow look like lead pipe" which outdid the *Sunday World*

F. Richard F. Outcault's drawing, *Yellow Kid*
1. Outcault drew for the *Sunday World*, then for the *Journal*
2. George B. Luks took over the comic panel for the *World*, giving New Yorkers two *Yellow Kids*

3. Term "Yellow Journalism" stems from the yellow color printed on the kid's clothing .

G. Characteristics of Yellow Journalism
1. Scare headlines: excessively large type, in red or black, screaming excitement
2. Lavish use of pictures — some without significance, some faked
3. Fraudulent stories — faked interviews and stories, misleading headlines, pseudo-science
4. Sunday supplement — color comics and sensational articles
5. Sympathy with the underdog — campaigns against abuses suffered by the common people

H. War with Spain
1. Spanish-American War is said to have come about because of the newspaper circulation war between Hearst and Pulitzer
2. Sensational descriptions sent by correspondents to papers in New York of Cubans in concentration camps
3. Lurid pictures of killings of mothers and babies, and imprisonment in filthy and fever-ridden stockades (many of the pictures drawn from rumors)
4. Cuban atrocity stories proved good for high circulation of the *World* and the *Journal*
5. Against Yellow Journalism
a. *New York Times*, Adolph S. Ochs, publisher, 1896–1935
(1) "All the News That's Fit to Print"
(2) "It Does Not Soil the Breakfast Cloth"
(3) News service improved, Sunday supplement, Saturday book review section, Monday financial review
b. *Christian Science Monitor*, 1908, Mary Baker Eddy, publisher
(1) Foreign news, art, music, literature
(2) Stayed away from crime and disaster

I. Pulitzer Policy Change — 1901
1. Emphasized the *World's* responsibility to the public both as a crusader and an accurate reporter
2. Death in 1911
a. Established Pulitzer School of Journalism at Columbia University in New York
b. Established 8 annual Pulitzer Prizes for Journalism, beginning in 1917

VII. Newspaper Chains

A. Hearst: Albany *Times-Union*, Baltimore *News-Post*, Boston *Record-American*, Detroit *Times*, Los Angeles *Examiner*, Los Angeles *Herald-Express*, San Francisco *Examiner*, Milwaukee *Sentinel*, San Antonio *Light*, New York *Journal-American*, Pittsburgh *Sun-Telegraph*, New York *Mirror*, Seattle *Post-Intelligencer*
1. By the end of 1922, Hearst owned 20 dailies and 11 Sunday papers
2. Hearst also owned 6 magazines, Kings Features Syndicate, Hearst Metronome News, motion picture company

B. Scripps-Howard: Fort Worth *Press*, Evansville *Press*, Knoxville *News-Sentinel*, Pittsburgh *Press*, Columbus *Citizen*, El Paso *Herald-Post*, Washington *News*, New York *World-Telegram and Sun*, Albuquerque *Tribune*, Houston *Press*, San Francisco *News-Call-Bulletin*, Indianapolis *Times*, Memphis *Press-Scimitar*, Cincinnati *Post*, Birmingham *Post-Herald*

VIII. Newspaper Press Associations

A. Associated Press Reorganized in 1900
1. Newspapers are members and they share (cooperative)
2. Largest of the associations

B. United Press International
1. Combined in 1957 from United Press (Scripps-Howard) and International News Service (Hearst, 1909)
2. No member newspapers; news sold on contract basis

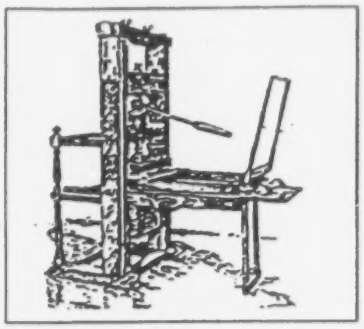
IX. Newspaper Consolidations

A. Advertisers found it cheaper to buy space in one paper than in two

B. Economy of combining a morning and an evening paper
C. High cost of publishing forced many newspapers out (often bought out by larger papers in same city)
D. Because of consolidations, fewer newspapers but higher overall readership (More than 2,200 dailies in 1900; just over 1,700 daily newspapers today); readership has increased because of education and growth in population

X. Television Journalism
A. Many people use television as their primary source of news
1. Faster means of conveying the news
2. Satellites bring news — picture and sound — into the homes from around the world
3. More graphics are used to convey meaning
4. Networks and local stations have increased news coverage
5. Cable News Network and others have 24-hour news available
B. Newspapers have become more graphic; more colorful, more complete in coverage in order to compete effectively

XI. Desktop Publishing
A. Development of Personal Computers put keyboard and monitor on every desktop
1. Reporters could enter type directly into a central storage unit
2. Designers could plan pages electronically
3. Rise of software, lower prices made stand-alone units attractive
4. Non-journalists were able to prepare newsletters, etc.
5. Professionals, students learned to assume a greater role in production
B. Development of laser printers improved quality of computer output
1. No need to accept dot-matrix reproduction
2. DPI increases from 300 to 600 to 120 to 2400 eliminates need for professional output
C. Improvements in scanners, photocopiers
D. Increased use of modems, on-line resources




# Scholastic Journalism Gazette

*published by the Journalism Education Association*

February 22, 1998 | The History of American Journalism | Vol. VIII


## American Newspapers Encourage Colonists Against British Rule

(1776)— At the start of this century, citizens of these colonies relied on town criers and British-run newspapers to provide them with the news. Now, many colonists are starting to publish their own newspapers and this new freedom is uniting the anti-British movement.

It all started on September 25, 1690 when Benjamin Harris published *Publik Occurrences, Both Forreign and Domestick*. This four-page, 6" x 10 1/4" paper was banned after the first issue by the British Governor, but it demonstrated that there was interest in the formation of an American newspaper. Fourteen years later, on April 24, 1704, John Campbell began printing the *Boston News-Letter*, the first regularly published newspaper in the colonies, and the only locally-produced paper for 15 years. It was "published by authority," meaning that it had the approval of the government.

By 1721, an independent newspaper, the *New England Courant*, became the first American paper to provide readers with what they wanted, rather than with information controlled by the authorities. It offered both a more pleasing appearance and a higher literary style, including humor and personality sketches as well as editorial commentary. Its editor was James Franklin, brother of the better-known Benjamin Franklin. This paper reprinted many of the highly-acclaimed *Spectator* and *Guardian* essays from England.

After 1725, newspapers were printed throughout the colonies. Although many lasted only a few years, they provided the public with the chance to be informed about the events of the day, as well as to read the opinions of various political figures. In this way, newspapers helped to educate the colonists in addition to stirring them to action over a series of governmental injustices imposed by the British.

## *Maryland Gazette* Publisher Early Advocate of Responsible Journalism

(1775)–Anne Catharine Green, publisher of the *Maryland Gazette* for nine years, died early this year. The only woman to publish a newspaper in these colonies, Green was an early advocate of responsible reporting.

Following the death of her husband, Jonas Green, in 1767, Anne Green was given the position of public printer by the General Assembly of the Colony of Maryland. Jonas Green originally worked for Benjamin Franklin, of the *Pennsylvania Gazette*, before moving to Annapolis with his young bride. There he took the position of public printer for the colony. In 1767 he died, leaving the entire business and several unfilled contracts to his wife. Anne fulfilled the contracts and continued to publish the weekly paper, for which a grateful General Assembly granted her the position of public printer, her husband's office, at the same salary he had received: 36,109 pounds of tobacco annually, and 48,000 pounds for years when the delegates were in session.

During the recent disputes with the British Government, Mrs. Green made an unpopular decision, suspending publication of anonymous personal attacks and reckless accusations. Her stated policy was, "Pieces brought for the Press free from personal abuse, and otherwise instructive or entertaining, are gratefully acknowledged; but whenever they shall exceed the Boundaries of Delicacy, or be replete with personal invective, the Author must expect to offer his Name."

Despite considerable protest, she continued to provide balanced reporting of events, including the proceedings of the First Continental Congress and the burning of the *Peggy Stewart* last year, and the Boston Tea Party, until her recent death.

## Zenger Trial Re-defines Concepts of Libel and Freedom of the Press

(1766)— The right of freedom of the press was established by a 1735 New York court case in which John Peter Zenger, publisher of the *New York Weekly Journal*, was charged with "raising sedition"— a libelous act— by his criticism of the royal governor and his administration. Under existing British law, if it could be shown that a person had committed the deed with which he was charged, then he was guilty. Zenger's attorney, Andrew Hamilton, argued, however, that "the words themselves must be libelous— that is, *False, Malicious, and Seditious*— or else we are not guilty."

The jury ruled that Zenger had printed the truth and that the truth was not libelous, and cleared Zenger of the charges brought against him. Even so, it would be nearly 50 years before the colonial courts commonly accepted truth as a defense and the right of a jury to decide both the law and the facts in a case.

Last year, when Britain imposed the Stamp Act, which was a tax on paper, among other items, each of the 30 American newspapers being published at the time was required to sell a stamp along with the newspaper. The effect was to alienate editors as well as the colonists. Newspapers continued to publish; however, many refused to collect the tax, thus fueling the rebellious attitude toward the British.

Although the Stamp Act was repealed this year, newspapers are still critical of many British government policies.

# First News Service Opens with Samuel Adams' Committees

(1774)— Samuel Adams, editor of the *Independent Advertiser* beginning in 1748, and later a regular contributor to the *Boston Gazette and Country Journal*, has organized a group of agents into Committees of Correspondence in order to keep the radical patriot movement informed of events throughout the colonies, especially in Boston and New York.

These agents "cover" every important meeting and report the news to Adams' local committee, which processes the information for dissemination as needed. This primitive news service has proved highly efficient at keeping track of the British militia as well as governmental decisions. Assisting with dissemination has been the Sons of Liberty propaganda network, which supplied the *Journal of Occurrences* of 1768 and 1769, consisting of a record of alleged events involving British troops and government actions.

Another influential New England printer is Isaiah Thomas, editor of the *Massachusetts Spy* of Boston, whose stated purpose is a paper for "mechanics (workmen), and other classes of people who had not much time to spare from business" who would value a newspaper that could be "read at a leisure moment."

One of the most common forms of printed communication during this time was the *broadside*, printed on one side of the sheet only, carrying current news or announcements, and intended for immediate distribution at low cost. Passed from hand to hand and tacked on public doors, these "extra" newspapers give an immediacy to news that increases their importance to the colonists.

# 'Common Sense' Makes Sense; Quickly Popular with Colonists

(1776)— A pamphlet re-printed by many colonial newspapers was first published in January by Tom Paine, who emigrated from England scarcely one year before. His arguments were simple and grounded in basic logic, making them easy to understand and accept. Yet they were also eloquent and stimulating, for they reflected the thinking of many colonists, both the Patriots and the more conservative Whigs.

It is interesting that a significant number of the ideas expressed in *Common Sense* were incorporated into the Declaration of Independence, written and signed just six months later.

# Sedition Trials Help Establish Truth as Defense

(1812)— Adoption of the Constitution and its Bill of Rights provided newspaper publishers with freedoms not previously enjoyed. Yet within a few years the division of thinking between the Federalists and Anti-Federalists (later called Republicans) had resulted in such invective and diatribe on both sides that in 1798 Congress passed the Alien and Sedition Acts. The first was a law intended to rid the country of troublesome "foreigners;" the second was designed to silence irritating editors.

The President was empowered to deport aliens thought to be subversive. Although John Adams did not exercise this power, it was an obvious threat to some of the opposition editors who were not citizens.

The Sedition Act made it a crime to "write, print, utter, or publish ... any false, scandalous and malicious writing" against the government, Congress, or President, or to "excite against them the hatred of the good people of the United States" or to "resist or oppose, or defeat any such law." Although the law did not forbid criticism of the government, attempting only to curb malicious and false statements which defamed public officials, and although it did provide that truth could be offered as a defense, it was opposed by moderate men of both political viewpoints.

The vindictiveness of the Federalists in prosecuting their enemies helped to defeat them in the elections of 1800. The laws expired March 3, 1801, and newly-elected President Jefferson, an Anti-Federalist, promptly pardoned all in jail and cancelled remaining trials.

Yet a few cases continued to be prosecuted under state laws. The most celebrated press trial during this period involved Harry Croswell, editor of a New York Federalist paper, *The Wasp*, which was so vicious and annoying that even other Federalists disclaimed it. He was indicted and found guilty in 1804, but appealed the case. At the appeals trial, Alexander Hamilton, Jefferson's rival, argued for the defense. He insisted that the press had the right to "publish with impunity truth, with good motives, for justifiable ends," even though such information reflected on the government or individuals. Essentially, Hamilton was arguing for the right of submitting truth as a full defense.

Although Hamilton did not win the case, the significance of his arguments was not lost. Even before the verdict was handed down, a bill had been introduced into the state legislature guaranteeing those rights, and other states soon followed suit. In the session just closed the Supreme Court held that the federal government could not prosecute under the old concept of seditious libel, thus acknowledging the right of truth as a defense, and the right of the jury to determine it.

# Penny Press Brings News to 'Common People'

(1835)— With the appearance of the *New York Sun* on September 3, 1833, a new concept in newspapers was begun. This four-page paper, which features sensational news rather than erudite opinions, sells on the streets for a penny a copy, rather than by advance annual subscription. Thus, almost anyone can buy it, and both laborers and advertisers find it appealing. Within six months, it has reached a circulation of 8000, nearly twice that of its nearest rival. It contains a full page of advertising in addition to half a page of classifieds (including "Want Ads").

This new type of journalism has caught the fancy of people of all spectrums, including the politicians, who see it as meeting the needs of mass democracy, a growing market place ideology, and an urban society. With the papers' emphasis on emotional reporting of news events, the common people find themselves involved with the issues of the day. However, just as Jacksonian politics sometimes encourages excesses, some of these papers are willing to compromise the truth for sensationalism, if that will increase sales.

The *Sun*, founded by Benjamin H. Day, was quickly imitated in Philadelphia, Baltimore, and Boston, as well as in New York itself, with James Gordon Bennett's *New York Morning Herald* in June, 1835.

The *Herald*, however, would not remain an imitator for long. By 1836, its price was two cents per copy (claiming readers were getting more for their money than they could get elsewhere). It also pioneered in developing news and reducing views. During the years, it acquired a more serious profile, and was an innovator or perfecter of financial sections, critical reviews, society sections, letters columns, and sports coverage. The *Herald* became known for aggressive news coverage, and by 1860 it would be the world's largest daily, at 77,000.

## Rise of Dailies Spreads News Westward

(1824)— Almost simultaneously with the establishment of the Constitution, major commercial centers began to see daily publication of newspapers. Most of these were weekly publications that had converted to semi-weekly, tri-weekly, and then daily publication, such as the *Pennsylvania Packet and Daily Advertiser* of Philadelphia, which switched to daily status in 1784.

Although the price of most early papers was too high for the average citizen to afford, and circulation was low, by 1800 the pressure from common people for political recognition helped to establish new papers with a more liberal editorial outlook and pages containing more sympathetic political information and opinion.

The first "western" newspaper was the *Pittsburgh Gazette*, established in 1786, and the following year the *Kentucky Gazette* was established at Lexington. Much of the news of these "frontier papers" was carried as "exchanges" from papers farther east, although contracts for legal and government printing often kept the pages full.

But one of the most important developments of this period was in government reporting. Reporters have had access to the House of Representatives since April 8, 1789, two days after it was established. They gained access to the Senate on January 2, 1802.

One of the most objective papers of the time was established in Washington soon after the city was established, at the encouragement of President Jefferson. Samuel Harrison Smith began the *National Intelligencer*, reporting on both the House and Senate. When Smith turned the paper over to others in 1810, it switched from tri-weekly to daily, and provided complete, accurate reports of floor debates, serving as the semiofficial recorder of Congress until 1834.

## Two NY Papers Set High Standards

(1851)— The *New York Tribune* published its first issue on April 10, 1841, and the *New York Times* on September 18 of this year. Both papers first sold for one cent a copy. They have quickly become leaders in the field.

The *Tribune* was founded by Horace Greeley, one of the most influential editors of the Nineteenth Century. By politics, he is conservative, yet he champions the causes of democracy as they could be applied to the common man. Throughout his long career as editor of the *Tribune*, Greeley has frequently advocated a position which alienated one or another segment of his public, yet he continued to enjoy one of the most loyal sets of readers in the history of American journalism.

Despite his sometimes erratic attitudes, Greeley is conscious of his responsibility to the reader, and the public senses his sincerity. He is intent on producing a better world—and a better press. Thus, despite the criticism, Greeley is read by all types of people, and employs and encourages many of the best young writers of the period. Thereby he has changed the press of the masses from sensationalism to one of culture, ideals, and stimulating ideas.

The *Times* was founded by Henry J. Raymond, who had been Greeley's chief assistant in 1841, but whose personality was so different that the two could never be friends. From the beginning, Raymond has sought ways to attack Greeley, avoiding not only the sensationalism of many other papers, but also the whimsy which he feels characterizes the *Tribune*. The *Times* has quickly established a reputation as a reasonable and objective paper, solid even though aggressive. It substituted accuracy for wishful thinking, developing the technique of careful reporting based upon decency and fairness, and soon outsold even the *Tribune* within the city limits.

The *Tribune's* weekly edition, however, claims the largest circulation of any paper in the nation, at more than 200,000 copies each week.

## New Process Brings Public First Views of Civil War

(1865)— Mathew Brady, the prominent New York and Washington portrait photographer and author of the landmark 1850 book, *Gallery of Illustrious Americans*, has assembled more than 3500 glass-plate photographs of the Civil War.

Brady studied photography under Samuel F. B. Morse, famed as the inventor of the telegraph, but also well known as an artist and investigator of the science of optics. By 1842, Brady had set up a shop in Washington, and by 1855 he owned illustrious studios in both cities.

When the war began, Brady anticipated the public's need to see the battlefields where the horrors of war occurred. He equipped several wagons as portable darkrooms and hired young men to operate the cameras and develop the bulky 8" x 10" glass plates on the spot. Having already photographed President Lincoln on several occasions, Brady persuaded him to permit a photographic record of the war. They were permitted to go anywhere and were frequently present when the fighting started.

Although Brady did not personally operate many of the cameras, the entire project was his enterprise, and he takes credit for the work. He hired a staff of 20 "operators," whom he supervised. Alexander Gardner, Timothy O'Sullivan and George Barnard all quit in 1863 because Brady refused to give them public credit for their work. (They would go on to become some of the best-known photographers of the century.)

Brady, with the glass plates vividly recording the hysteria, horror and occasional glory of the war, and a few early prints for exhibit, may find public interest quickly declining. The government shows no interest in acquiring them. Brady has invested $100,000 in obtaining these pictures, but the government is slow in providing him the promised remuneration.

Despite his pioneering efforts at documenting the war, Brady was bankrupted by the panic of 1873, his business taken over by creditors and rivals, and he did not even know where his pictures were stored. He died impoverished in 1896.

**Scholastic Journalism Gazette**

**These articles are intended to provide students with an understanding of how the press has helped to develop and has been the beneficiary of many of the freedoms all Americans enjoy. It can also be used in its straight historical context as the evolution of technology, or in a more philosophical way as the evolution of ideas and concepts (*i.e.*, views *vs.* news, advocacy *vs.* propaganda, objectivity *vs.* yellow journalism, and responsibility to one's readers).**

**JEA freely gives permission to reproduce this paper for use in your classes or in promoting Scholastic Journalism Week.**

**Facts and related data for this paper were drawn from the book *The Press and America*, fifth edition, by Edwin Emery and Michael Emery. Information regarding Anne Catharine Green came from *Smithsonian* magazine. Information regarding Nellie Bly came from the book *Nellie Bly: Daredevil, Reporter, Feminist*, by Brooke Kroeger.**

**compiled by James Shuman (Modesto, CA)**

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# 'Yellow Journalist' Crusades for Change through Prizes

(1901)— Joseph Pulitzer, owner of the *St. Louis Post-Dispatch* and the *New York World*, has long been an advocate of independence, criticizing governmental wrongdoing, opposing fraud, advocating principles and ideas rather than prejudices and partisanship, and always upholding the truth. He founded the *Post-Dispatch* in 1878 by merging two papers and boldly advancing his policies. Within four years it was the leading evening area paper.

Although his policies have resulted in determined crusades in the public interest, they have also had a reputation for exploiting stories of murder, sex, and sin, and for sensationalizing accounts of violence. There have been exaggeration, half-truth, and humor at the expense of embarrassed citizens.

Pulitzer bought the *New York World* in 1883 and quickly attracted attention by following the same formula he had used in St. Louis. But mixed in with the sensationalism and crusades and self-promotion was good news coverage and a solid editorial policy. He pushed harder for the poor and helpless, and attempted to shock authorities into concern and action through news and editorial coverage. Throughout the 1880s, even though the number of pages increased the price to the public remained at two cents due to increases in advertising and ad rates.

In the fall of 1895, William Randolph Hearst, owner of the *San Francisco Examiner*, bought the *New York Journal* and immediately hired away the best editorial talent from the *World*. One of the first to be "bought" was a cartoonist for the Sunday supplement, who had been drawing a series featuring a boy in a yellow nightshirt. Pulitzer's *World* continued to run the cartoon, drawn by another artist, and so, briefly, there were two "versions" appearing each Sunday. The public had already nicknamed him the "Yellow Kid," and so the style of these two papers came to be called Yellow Journalism. They both campaigned vigorously against Spain from 1895 until April, 1898, when war was declared. Yet the *Journal* cared less for the truth or the facts than for the sensational nature of the story, even apparently "manufacturing" news when little or none existed.

This year, the *World* committed itself to a new policy in which it still crusaded for the oppressed, but not at the expense of the truth. Pulitzer, who by this time has become completely blind, considered the public's need for "the whole truth" most important and emphasized the paper's responsibility to its readers both as a crusader and an accurate reporter.

It would not be known until after his death in 1911 how deep his regard for journalistic accuracy had been. In his will, he established the Pulitzer School of Journalism at Columbia University in New York, and also endowed a perpetual gift for eight annual prizes in journalism, which were to be awarded annually beginning in 1917.

# 'Around the World' Stunt Reporter Remembered Best for Personalized Investigative News Style

(January 27, 1922)— "The best reporter in America" died this morning after a brief illness, reported the *New York Evening Journal*. Nellie Bly had been a newspaperwoman for 37 years, largely pioneering an investigative style that was often called "stunt journalism."

At a time when few women were accepted anywhere in journalism, and then only on the "women's pages," she and her female colleagues demonstrated resourcefulness, daring, and a clear grasp of what the public wanted to read in a never-ending variety of sensational exposés and first-person accounts of oppression. Yet Nellie was able to transcend the merely mawkish to become the best-known woman in American journalism.

Nellie Bly was her "pen name," a common practice of the time. She was christened Elizabeth Cochran. Her father died when she was a child, and her family was plunged from wealth to near-poverty. Throughout life, she had compassion and a strong social conscience, combined with courage and strong self-confidence.

She wrote first for the Pittsburg *Dispatch*, where she acquired her pen name. After three years, she went to New York City, where she gained a position with the *World*, then published by Joseph Pulitzer. She received a daring assignment: have herself committed to a notorious lunatic asylum to expose its horrors. The sensation which followed publication of her series of reports assured her not only a job, but a front-page byline at a time when most stories were uncredited.

Bly is perhaps most often remembered for her widely-publicized attempt in 1889 to "beat the record" of traveling around the world in 80 days, set by Jules Verne's fictional hero Phileas Fogg, which she did, in 72 days.

But she also excelled at a more "solid" type of reporting, providing provocative, often sympathetic interviews with great figures of the day, including Susan B. Anthony, Emma Goldman, Eugene V. Debs, Illinois Governor John P. Atgeld, John L. Sullivan, Jack Dempsey; or exposing to the public the plight of the poor and the needs of the helpless, often victimized by crooked politicians, wealthy businessmen, or scam artists. Many consider that some of her finest reporting came during the Pullman strike of 1894 and the National Woman Suffrage Convention in 1896.

Two of her closest professional friendships were formed early in her career: Erasmus Wilson, the "Quiet Observer" of the Pittsburg *Dispatch*, who had helped her get a start in newspapering, and Arthur Brisbane, a colleague when she first came to the *World*, who became one of the most significant figures in American journalism, serving as managing editor of *The New York Journal* for many years, and who wrote the editorial on her death.

In 1895 she married Robert L. Seaman, a 70-year-old wealthy bachelor. From November 1899 she ran her husband's business, implementing many model innovations to benefit the 1500 employees. By mid-1910, the business faced serious financial difficulty. During several years of legal wrangling, evidence indicated that at least four employees had embezzled $1,680,000, much of it in the form of forged checks. Creditors foreclosed. She fought in court for three years, with only limited success.

Bly planned a three-week vacation in Vienna, leaving New York August 1, 1914. But she did not arrive at her destination until August 22, just as WW I was breaking out everywhere, and ended up staying in Europe for four and a half years. Through previous friendships she was able to secure approval to tour the front lines, thus becoming the first female war correspondent. She sent her first cable on October 26, and followed up with numerous others, describing the horrors that both soldiers and civilians endured.

Her final three years of reporting for *The Evening Journal* evolved into a loosely-structured advice column, beginning on August 25, 1919 with a column entitled "Am I my brother's keeper?" (her conclusion: yes) and a clearinghouse for assistance of various kinds, especially placing orphans and abandoned children for private adoption.

# Ochs Leads Shift to Fact-Based Reporting

(1921)–By 1896 the *New York Times* was a dying newspaper. After the death of founder Henry Raymond in 1869, the *Times* endured more-or-less successfully under a series of leaders for 25 years. By the early 1890s the giant was ailing. A paid circulation of 9,000 was disguised behind a press run of 21,000, but the *Times* lagged far behind other morning dailies. In 1896 Adolph S. Ochs, of the *Chattanooga Times*, made a deal with then-owner Charles R. Miller to buy the paper.

Ochs was born in Cincinnati in 1858, and at the age of 11 began working for the *Knoxville Chronicle* as a carrier boy. He worked his way up, serving as a printer's devil for the *Chronicle* at age 14 before moving to the *Louisville Courier-Journal*. He reached the rank of assistant composition room foreman by 1875, then moved to the *Knoxville Tribune* as a typesetter. In 1876 he helped found the *Chattanooga Dispatch*, which faltered after a few months, but Ochs was committed to building a successful paper there.

Securing a loan, in 1878 he bought the *Chattanooga Times* for $250.00. He promised to provide all the local news, the latest telegraph news, and all available commercial news. He built a network of correspondents in the South, bought new presses, published a weekly edition, a trade journal for southern industrialists, an agricultural journal, and a religious newspaper. His editorials called for nonpartisan city government, civic improvements, schools, and a University. When the *Times* hit financial trouble in 1892, Ochs bought the *New York Times* in 1896 to generate new funds.

Ochs lacked the capital for an outright purchase, so he arranged a deal which would give him control of the paper in four years if he could turn it around. His experience with the *Chattanooga Times* served him well in the reorganization of the *Times*. Here he promised all the news with the greatest possible speed; impartial coverage; and a forum for consideration of all questions of public importance. He chose as his motto "All the news that's fit to print."

Typography and mechanics were improved, and new coverage was added. He printed a list of out-of-town buyers in the city, a daily listing of real estate transactions, daily and weekly stock reports, court records and cases, book reviews, letters to the editor, and editorials. Ad linage passed the *Tribune* the first year, and the *Times* was the first major paper to use telephone solicitations. In 1898, with circulation at 25,000, Ochs took the rad-ical step of cutting prices to raise circulation. Daily issues dropped from 3¢ to 1¢, and by 1899 circulation had risen to 75,000; by 1901 it had topped 100,000. Ad sales doubled in two years, and Ochs gained control under the terms of his agreement.

Ochs' commitment to excellence continued, with construction of the $2.5 million Times Building in 1904 and the introduction of the wireless telegraph in 1907. He later added the moving electronic news bulletins to the Times Building, helping make the paper a New York institution. His managing editor, Carr Van Anda, built a world wide network of correspondents, and their coverage of World War I helped to catapult the *Times* to major stature. During the war, the *Times* printed the text of government documents and speeches, making it the leading reference newspaper for librarians, scholars and government officials. This war reporting climaxed with the publication of the text of the Versailles Treaty. Today, circulation has risen to 330,000 daily and more than 500,000 for Sundays, and advertising linage has increased tenfold.

## Breakthrough in Technology Provides Faster Presses, Improved Type, and Photographs

(1910)— With the installation of Ottmar Mergenthaler's Linotype machine in the *New York Tribune* plant in 1886, the large evening dailies could cover more news close to deadline time. The ability to set entire lines of type in a single re-usable lead slug brought many other improvements and totally revolutionized the printing world. Slugcasting machines could produce an entire line of type nearly as fast as a typist could type, creating a demand for more dependable, easier-to-read typefaces. Among these were the graceful Cheltenham and Bodoni families, both appearing soon after 1900.

The leading manufacturer of printing presses, R. Hoe & Company, had converted many of the larger presses from hand to steam power early in the nineteenth century, and from flatbed to rotary before the Civil War. Advances included curved stereotype plates, continuous rolls of newsprint, printing on both sides of the paper in one operation, automated folders, and color printing.

By the late 1890s, most of the large presses had shifted to the use of stereotyped plates and webs, enabling them to print up to 48,000 twelve-page papers in an hour. A full-color press was installed at the *New York World* in 1893.

Editors had long searched for better ways to include illustrations in their publications, and by the 1870s had settled on Zincographs, etchings produced by an artist, based upon a photograph. Still, numerous editors hoped for a way to utilize photographs directly. Frederic E. Ives, head of the photographic laboratory at Cornell University in the late 1870s, developed a way to break up masses of dark and light by changing everything to a series of dots placed at varying distances apart, which he called the halftone photoengraving process.

Although the first successful halftone in the U.S. was published in 1880, it was not until 1897 that Ives had perfected the method sufficiently for printing in the *New York Tribune*. Very quickly, the other large papers were also running halftone reproductions of photographs.

## Photography develops as journalistic effort

(1912)— The science of photography was developed during the 1820s and 30s by Joseph Niépce and Louis Daguerre. With the public release of the formula by the French government on August 19, 1839, artist/scientists in both Europe and the U.S. began to explore its possibilities.

One of the first to see its journalistic uses was Mathew Brady. Other early pioneers were Eadweard Muybridge and John D. Isaacs, who in 1877 used 24 cameras to demonstrate the gait of a galloping horse. Yet it was an awkward, clumsy kind of art, using various liquid chemicals and glass plates for negatives.

Thus, when George Eastman announced the Kodak camera in 1888, using a flexible roll of dry film, another innovation occurred. Within ten years, halftone reproductions of photographs were being included in many of the major newspapers, and by the early part of this century, photographers were a part of every daily newspaper staff. The shift from art and science to journalism was unusually rapid and rewarding.

# Rise of Tabloids Brings Era of 'Jazz Journalism' to American Press

(1933)— With the close of World War I, a new cycle of journalistic sensationalism began. Similar to the penny press of the 1830s and the new journalism of the 1890s, this wave of sensationalism found the right conditions and an untapped audience ready for such an appeal.

Like the earlier periods, this wave of sensationalism affected all of the press before it subsided, and resulted in a more substantial form of journalism once it was over. However, this era was accompanied by the use of two techniques that identify the period: a tabloid-style format and extensive use of photography.

The 1920s have become known as the decade of Jazz Journalism, and subsequent years have seen a marked increase of emphasis on the techniques of interpretive reporting.

Although small-sized newspapers had been common throughout much of the eighteenth and ninetheenth centuries, the tabloids of this era owe their size and style to England. In 1903 Alfred C. Harmsworth began the *Daily Mirror* as a newspaper for women, but soon converted it into a "half-penny illustrated." By 1909, its circulation had reached a million copies, other British newspapers jumped into the field.

In New York, the *Illustrated Daily News* began publishing on June 26, 1919. Within a few months, it became the *New York Daily News*, but it struggled for several more months before editor Joseph Medill Patterson found his circulation niche with the immigrant and poorly-educated citizens, who appreciated the heavy emphasis on large photographs and brief, sensationalized stories.

By 1921 the *Daily News* became second in circulation to Hearst's *Evening Journal*, and in 1924 the *News* became America's most widely circulated newspaper. That year brought heavy competition in the form of Hearst's *Mirror*, and a new paper begun by Bernarr Macfadden, the *Daily Graphic*. It was the *Graphic* which set out to see just how sensational and lurid it could be, resulting in an battle that has been characterized as "gutter journalism."

The climax of the war of the tabloids was 1926–1928. Not content with reporting such scandalous events as nude dancing girls in a bathtub of champagne, or the antics of a wealthy real-estate man and his 15-year-old bride, editors dug up unresolved murders and pushed for trials. Although one ended in acquittal and a suit for libel, another ended with a woman sentenced to execution in the electric chair at Sing Sing.

Although the *Graphic* covered her last thoughts before execution, it was the *News* that had the last word, by ignoring the prohibition on photography and sending in a photographer with a tiny camera strapped to his ankle to take a picture just after the current was turned on. the resulting touched-up full-page shot sold an extra 250,000 papers!

# Broadcasting Established as Additional News Service

(1944)— From the successful broadcast of Enrico Caruso's tenor voice from the Metropolitan Opera stage in 1910 to March 1, 1920, the growing field of "radiotelegraphy" was carefully controlled by the government.

Broadcasting, of course, could not be successful unless there were ways to *receive* the transmissions. Fortunately for the radio experimenters, a rapidly-growing core of amateur enthusiasts had built their own crystal sets to pick up the broadcasts on their headphones.

Congress had enacted a law in 1912 directing the Department of Commerce to issue licenses to private broadcasters and assign wave lengths for commercial operators. On November 2, 1920, Westinghouse station KDKA in Pittsburgh began regular broadcasting, and in October, 1921, the *Detroit News* began broadcasting from station WWJ. Soon newspapers in many other major cities established their own stations. General Electric set up WGY in Schenectady, New York, and ATT built WEAF (now WNBC) in New York City.

Almost immediately, it was apparent that radio could become a paying proposition. The number of stations increased from 30 in 1922 to 556 in 1923; the number of receiving sets jumped from some 50,000 in 1921 to more than 600,000 in 1922. The three corporations established a consortium called Radio Corporation of America. In 1926, ATT sold its station, and the other partners established the National Broadcasting Company as an RCA subsidiary, which had phenomenal growth, forming nation-wide networks in 1927. In 1930, an antitrust action forced them to dispose of their holdings in RCA.

But by then a rival company, the Columbia Broadcasting System, was also well established. In 1934, NBC had 127 affiliated stations and CBS had 97, and a third network had been formed. In fact, growth was so rapid that the 1912 law was no longer sufficient to control the chaos of the airwaves. The Radio Act of 1927 had attempted to regulate all forms of radio communication. and did succeed in establishing some order. Federal authority was broadened in 1934 with the establishment of the Federal Communications Commission, which took over jurisdiction over all telecommunications.

Although newspapers had assisted the development of commercial transmission stations, by 1928 the newspapers were becoming increasingly opposed to sharing news and information with them, and in 1932 the ANPA formally voted not to furnish news to radio networks. The radio industry attempted to gather the news itself, but found the collection of news expensive and attempted several alternatives, including the Press-Radio Bureau. By 1935, the wire service networks began preparing reports especially for radio clients, and by 1970 the UPI and AP each served some 3,200 radio and TV stations.

It was the start of World War II that brought news broadcasting to maturity. CBS covered the 20-day Munich crisis in September with live broadcasts from 14 European cities, including Vienna, Berlin, Paris, Rome, and London. Americans heard the voices of major politicians firsthand, with 471 separate broadcasts totaling nearly 48 hours of air time. NBC and Mutual provided similar coverage. To illustrate how fully radio news had come of age, NBC had devoted 2.8 percent of total program hours to news in 1937, but in 1944 it was 26.4 percent.

# 'Funny Papers' Continue to Charm Readers

(1939)— Humorous-panel artists proliferated after Richard F. Outcault's "Yellow Kid" in 1896. Rudolph Dirks' "Katzenjammer Kids" was the longest-lived of all American comics, running from 1897 to 1980, but many others were also originated in the early days and are still remembered affectionately.

These comic strips were designed for the Sunday papers, and began to appear in color as early as the late 1890s. Arising as major competitors in the comic-strip business by the end of World War I were the Hearst-owned King Features Syndicate and the United Features combine. Included are "Bringing Up Father," 1912; "Barney Google," 1919; "Gasoline Alley," 1919; Olive Oyl and Popeye, 1919; "Moon Mullins," 1923; Rube Goldberg's "Boob McNutt," 1924; "Little Orphan Annie," 1924; and "Blondie," 1930.

The continuing story strip was first introduced with "Andy Gump" in 1917, and was developed into the action story with "Tarzan" 1929, "Dick Tracy" and "Joe Palooka" in 1931, and "Terry and the Pirates" in 1934. "Buck Rogers" began in 1929 and "Superman" in 1939.

Name_____

# Writing for Mass Media Check Sheet JMC 20004

| Assignment | #1 | #2 | #3 | #4 | #5 | #6 | #7 | #8 | #9 | #10 |
|---|---|---|---|---|---|---|---|---|---|---|
| **First semester point totals ▶** | | | | | | | | | | |
| **Errors ▼** | | | | | | | | | | |
| Punctuation (P) | | | | | | | | | | |
| comma | | | | | | | | | | |
| other | | | | | | | | | | |
| Capitalization (CAP) | | | | | | | | | | |
| Paragraph ( ) | | | | | | | | | | |
| Sub/V agreement (SVagr) | | | | | | | | | | |
| Pron/Ante agreem. (PAGR) | | | | | | | | | | |
| Sentence fragment (Frag) | | | | | | | | | | |
| Sentence run-on (R-O) | | | | | | | | | | |
| Redundancy (R) | | | | | | | | | | |
| Lack of Parallelism (ll) | | | | | | | | | | |
| Spelling (Sp) | | | | | | | | | | |
| Capitalization (Cap) | | | | | | | | | | |
| Tense error (VT) | | | | | | | | | | |
| Omission ( ) | | | | | | | | | | |
| Misplaced Modifier (MM) | | | | | | | | | | |
| "Blah" words (There is/are/was) | | | | | | | | | | |
| Passive voice (pass) | | | | | | | | | | |
| Wrong person (WP) | | | | | | | | | | |

This doesn't cover everything, but it will help you become more aware of some of your common mistakes.

# Interviewing Notes

Excerpts from *Creative Interviewing* by Ken Metzler

**Journalistic Interview: a conversation between two people to gather information on the behalf of an unseen audience.**

**You interview for several reasons: to verify information you do know, to get information you don't know, and to gather details and quotes to make your writing lively and interesting.**

**A good reporter should demonstrate FAIRNESS, ACCURACY, COMPLETENESS and NONJUDGMENTAL LISTENING. A genuine interest in people and a curiosity in the world around you will help you interview others well, too.**

**Types of interviews:**

**The Directive Interview**

Q. Did you see the accident?
A. Yes.
Q. Where were you located when you saw it?
A. In the student parking lot.
Q. How many cars were involved?
A. Far as I could tell, there were three.
Q. Do you know who drove...

**The Nondirective Interview**

Q. Did you see the accident?
A. Yes.
Q. Okay, would you please start at the beginning and tell me what you saw?
A. Well, I was standing out in the student parking lot about 2 o'clock, getting ready to leave, when a blue car went speeding out of the parking lot squealing tires and...

**Ten Stages of the Interview**

1. Know the purpose of the interview
2. Conduct background research
3. Request an interview appointment
4. Plan the interview; write the questions
5. Meet your respondent; break the ice
6. Ask your first questions
7. Establish an easy rapport
8. Ask the most important questions
9. Double check facts and quotes
10. Conclude the interview

**Points to Remember**

1. Never go to an interivew without background knowledge. Interviews work best when the reporter has found out at least the most obvious information about the topic and has thought through some areas of inquiry.
2. You secure more productive interview when you envision the ideal form a story might take and look for info that will help produce that story (though be ready to alter your perception)
3. Communicate fully. Tell the source what kind of story you envision. Don't keep secrets.
4. Accuracy is vital.
5. Small details are important — names, titles, etc.
6. Ideas for future stories often emerge. Don't stick doggedly to your interview plan if interesting side-stories come up. Follow up on all "golden nuggets."
7. Note-taking is important. If on the phone, tell the person you are taking notes.

8. Repeat words used by the speaker; usually this encourages further discussion because the interviewee will know you are listening and will usually expand on points you repeat.

**Asking Questions**

Curiosity must be the force behind the questions. Be curious for your readers' sake.

Make questions clear and direct.

Don't overdefine question (short and to the point).

Ask both open and closed questions:

**open**- What can you tell me about yourself?

**closed** - Where will the dance be held?

**5 Ws and H** - be sure to get the obvious so you can write your story!

**Tips for Phone Interviews**

1. Don't do them. Face to face is best.
2. Have clear-cut, easily explained purpose and get to point quickly.
3. Say something attention-grabbing or flattering - the hook - first.
4. Make your voice friendly.
5. Give interviewee an estimate of time needed — be sure to ask if this is a good time to talk. While in person you would try harder to keep an interview going, it does not work well on the phone if you have interrupted someone who is busy—make a time to call back.
6. Keep icebreaker's briefer.
7. Explain long silences if you are taking notes — it makes you look good for trying hard.
8. Provide verbal cues that you are listening—"uh-huh" let's the person know you are still there.
9. Use credentials and references especially for more sensitive interviews - "Mrs. Hensel said I should call you" or "I am a junior on *The Bell* staff; this is my second year on newspaper....
10. Be courteous and listen.
11. Be diligent with details. It is easy to hear wrong on the phone. Use phonetic spellings "B as in Boston?".
12. Write a thank-you note for any interview beyond the routine. It will shock people and make them feel favorably toward you and your publication.

**Tips for Beat Interviews—What to ask**

1. What kinds of problems cause you the greatest concern right now?
2. What projects are you working on?
3. What stories could the paper (yearbook) run to help you meet your goals?
5. What new trends are evident in your field? What is your department doing to adjust to these trends?
6. What new equipment is being purchased and for what purpose?
7. Are you or members of your department planning any trips, conference, speeches, or meetings in the weeks ahead?
8. Can you suggest someone else in the department to interview because of things they are doing in class or because of their own accomplishments?
9. If, as you suggest, absolutely nothing s going on in your department, could the taxpayers save money by eliminating it? *(Okay, you can't really ask this but sometimes you probably would like to.)*

## Special Problems

**Hard-to-Get Interviews**

- depend upon your reputation and that of your publication
- be enthusiastic about your project—it's infectious
- be persistent
- be optimistic
- arrange the interview through an intermediary: counselor, secretary or adviser.
- write a letter proposing the interview first

- call to verify information before asking for the actual interview

**Accuracy**

- Check names, addresses, ages, titles, major points, quotes, etc.
- Get corroboration—often sources have facts wrong
- Don't make assumptions
- Be true to the context of a quote

**Off the Record**

- Off the record statements are not to be published.
- "Not for attribution" means the source will not be identified
- Avoid relying heavily on unnamed sources. They carry much less credibility.

**The Boring Respondent**

- The bore is probably you, the result of poor questions and poor preparation

**When you're unprepared....**

- It happens. When it does, encourage the source to carry the conversation.
- as you listen, pick up clue to orient yourself and figure out what kind of story you might produce; pick up follow up questions
- the GOSS works often: goals, obstacles, solutions, how will your start

**Ethics**

Code of ethics of SPJ:

1. Seek and report the truth.
2. Act independently of external pressures.
3. Minimize harm to all concerned. (balance harm against greater public good)

**Bill of Rights as a Media Source**

According to the National Association of Convenience Stores, news sources have the right...

1. To know the interview topics in advance
2. To know the angle of the story and the way the interview is going to be used
3. To know whether others are being interviewed for the story
4. To state and restate your key points.
4. To keep some control over the interview environment.
6. To keep the interview process orderly, even the "ambush" interview.
7. To interrupt if false statements are being made and to receive equal time to respond to accusations.
8. To refuse to give genuinely private or protected information.
9. To remain silent if the interviewer's question is hypothetical.
10. To answer no questions at all.

# What can a reporter do to make interviewing easier?

1. Call and arrange for the interview as soon as possible -- you never know how long it will take for the subject to see you. Also, make sure the interview can occur in a pretty quiet spot where you won't be disturbed.

2. Do some background research on the source or the topic so you can ask intelligent questions.

3. Jot down some important questions -- but don't be a slave to your list. Make sure the questions elicit anecdotes, good quotes, not just one-word answers.

4. Be on time, dressed appropriately, with pen, pencils, paper, maybe a tape recorder*

5. Use some sort of shorthand and/or learn to write while looking at the subject. Even if you write huge and skip a lot of space in between lines, this is okay. Eye contact shows you're interested and helps the person talk more.

6. Ask follow-up questions. Ask how to spell names. Ask if there's anything else he/she would like to say. Ask if there's anyone else you might talk to.

7. Thank him or her, and go to transcribe your notes immediately.

* Should you use one? What are the pros and cons?



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# Law and Ethics Lesson Notes

**Libel: written or otherwise printed words, photos or cartoons which result in defamation of character.**

**Defenses against libel:**
It was the truth
You had privilege (public official)
Opinion or fair comment (school play)
Consent (written permission)
Reply (person had chance to reply in same issue/same story)
Statute of limitations

**Mitigating Circumstances**
(ways to get out of being charged)
retraction
mistaken identity
provocation
bad character of plaintiff
(already had a bad reputation)
libel-proof defense
(terrorists can't be libeled)

## Invasion of Privacy

Right of privacy is related to libel.

Libel laws protect a person's character and reputation; privacy protects a person's peace of mind, spirit, sensibilities, and feelings.

**Libel always involves falsity but invasion of privacy may involve the disclosure of truth.**

ROP is an Americanism. ROP means right to be free from unwarranted and unauthorized exposure of his or her person or of those personal affairs in which the public has no legitimate interest.THE RIGHT TO BE LEFT ALONE

It is a *personal* right - not applicable to corporations or public institutions or corporations.

Right dies with a person except right of relatives to control the commercial exploitation of the dead person.

**FOUR ways to invade privacy**

1. Intrusion - physically or otherwise intrude upon the solitude or seclusion of another or in a person's private affairs or concerns.

TRESSPASSING is one kind of intrusion
Actual publication is irrelevant (just to do it is wrong even if you don't print the story). Can't go on private property

Note: Oddly enough the courts have ruled that merely receiving documents purloined by a third party is not intrusion

2. Disclosure - Publicizing a private matter.If what you print offends someone's normal, ordinary sensibilities: revealing a person's health, sexual activity, social or economic affairs, and other private matters is generally unlawful disclosure if these disclosures concern PRIVATE facts

Does not apply to anything done in public - so if teens kiss in the halls it can be photographed and published

**Interesting case:** a girl who ran for StuCo president was revealed to have had a sex change operation. During campaign this was revealed. The "girl" won for invasion of privacy.

3. False light

This happens if you are publicizing a matter concerning a person that places the person before the public in a false light.

It is often associated with documentary-dramas and novels that are thinly disguised biographies.

**Nondefamatory use** of an actual person's name in a fictionalized account is not actionable; creating a fictional character who closely resembles a living person is.

Photos used to depict a story in which the character is involved in uncomplimentary events is actionable (a defense here is absence of intent to create a false impression)

Example cases:
Unitarian called a fundamentalist (offensive flattery)
Baseball player sued over a child's book which called him a war hero (he had never been in military)
Jim Smith is perfectly healthy and he is applying for unemployment

4. Appropriation - using someone's name without permission to endorse something for ads, commercial purposes or one's own use or benefit

You must be careful even with feature stories that exploit the commercial value of a person (i.e a magazine runs a feature of Madonna w/o her consent and splashes her pix on front cover to sell magazines - illegal)

DEFENSES against LIBEL and RIGHT of PRIVACY

1. Consent

Must obtain written consent and release for ads or other commercial use of person's name, likeness or personality.

Written consent can be conditioned, ***revoked*** or withdrawn at will.

2. Newsworthiness

Public figures- can be used w/o consent in any non-commercial context. (President Clinton)

Public's interest in an individual extends even after "retirement" of that individual from limelight. (Movie stars)

3. Newsworthiness

Private individuals-any participant willing or unwilling to become "notable" cannot claim invasion of privacy (i.e. accident vicitim, villain, hero, etc.)

Reports of court and police records including identities of rape victims are not invasion of privacy. Court also recognizes "consent" by verbal consent or actions.

NOTE: reveling a minor's name for any reason is NOT illegal. It is traditionally withheld out of sympathy for the thoughtless, recklessness of youth or to protect reputation of young victim.

4. Constitutional privilege

A person involved in a matter of public interest cannot recover damages for being put in false light.

Truthful publication concerning matters of public interest, although private, are also legal. This refers to elected or appointed officials.

# The Mac Is Not a Typewriter

by Robin Williams
©1990Peachpit Press

The book *The Mac Is Not a Typewriter* by Robin Williams provides typographical tips for typesetters using the Macintosh desktop publishing system. Tips from this book help desktop publishers avoid output which looks like a Mac-Attack instead of professional, quality stuff. Here is a summary of some of the suggestions in this popular book: (there also is a PC version but frankly, the concepts are the same)

1. Use only one space between sentences.

2. Use "real" quotations marks (Option-[ and Shift-Option-[).

3. Use 'real' apostrophes (Option-] and Shift-Option-]).

4. Use en and em dashes where appropriate.

| | | | |
|---|---|---|---|
| En dash | – | Option-Hyphen | Use in scores and other numerical situa-tions indicating duration: a score of 7–14. |
| Em dash | — | Shift-Option-Hyphen | Use for sentence interruptors without spacing before or after: Oh,no—a snake! |

5. Don't underline. It looks tacky: <u>World Geography</u>. Instead, use *italics* for titles and bold for emphasis: *World Geography*. Typsetters do not underline.

6. Use **bold** and *italics* sparingly "like a rich dessert." Avoid sophomoric silliness like "The team was ***so*** hungry!"

7. NEVER USE ALL CAPS FOR BODY TEXT—it's hard to read. Rarely use all caps in headlines. Limit all caps to single-word or otherwise short headlines.

8. Never use the space bar to align text. **NEVER!!!!** (**appropriate use of bold caps**). Use TABS in word processing and INDENTS & TABS in PageMaker. Spaces from the spacebar are not equal like on a typewriter.

9. Use a one-em first-line indent on all indented paragraphs or use an otherwise small tab. Em =Shift-Option-Spacebar Other choices: 1 pica 0 .167 inch

10. Never have more than two hyphens in a row in body copy. Turn off hyphenation for quoteboxes and headlines.

**Never:** We de-
cided to recon-
sider all the an-
swers for the con-
test.

11. Leave no widows or orphans.
    Widow = leaving fewer than seven characters on the last line of a paragraph. An even worse widow is leaving only a hyphenated portion of a word as the last line of a paragraph.
    Orphan = allowing the last line of a paragraph to end up as the top of a column.

12. Use serif type for body text.

13. Never combine two serif fonts on one page. Never combine two sans serif fonts on one page. Never combine more than two typefaces on one page unless advertiser's logo or other extenuating circumstance makes multi-faces appropriate.

14. Avoid abbreviations.

15. When placing more than one column of text on a page, align the baselines of each column all the way across the page. The baseline is the invisible line the type sits on.

There are five more important tips in Robin Williams book, *The Mac/PC Is Not a Typewriter*, so you need to order it from the JEA Bookstore. Any book by Robin Williams is a good buy. *The Non-Designer's Design Book* is another good selection.

Another excellent design book is Tim Harrower's *Newspaper Designer's Handbook*. It is worth twice what it costs. Buy it today!

# It's not your fault, but...

For whatever reason, your grammar/usage skills are rusty. Maybe you had high school teachers who made you write and write but only gave you feedback on the content, not the mechanics. Maybe you didn't pay as much attention as you might have in your English II class when you had a grammar unit. All you know is you barely passed the JMC grammar test, and your college instructors are throwing around words like "antecedent" and "restrictive clause," and you haven't a clue what they mean. Relax. Grammar is a system and a pretty logical one most of the time.

## Terms you should know:

- **Parts of speech:** noun, pronoun, verb, adverb, adjective, preposition, conjunction, interjection

- **Parts of a sentence:** subject, predicate, phrases (prepositional, participial, gerund, infinitive, appositive), clauses

- **Punctuation marks and how to use them:** period, comma, semicolon, colon, quotation marks, hyphen (and how it's different than a dash)

## Common writing errors:

- **Subject-verb disagreement:**
  One of the cheerleaders who went with the team (is/are) planning to take pictures.
  Getting ready for the holidays (is/are) a lot of work.
  The president of the group, along with all the board members, (is/are) having a party.
  Each of the girls (has/have) to prepare a paper for the class.
  The Society of Professional Journalists (is/are) hosting a convention in Chicago.

- **Pronoun-antecedent disagreement:**
  The soccer team won ( its/their) first game.
  Neither of the students had (his/their) paper completed.

- **Comma errors:**
  When Ron went to class _?_ he discovered the teacher had planned a test.
  The forecast today calls for light showers, some clearing _?_ and then more fog.
  Corey wanted to fix dinner for us _?_ but she didn't know when we would be home.
  Corey wanted to fix dinner for us _?_ but didn't know when we would be home.
  Students _?_ who attend all their classes _?_ will receive a tuition rebate.
  Jenny _?_ who is applying to J-school _?_ received a high grade in that class.
  The soccer team holds tryouts in May _?_ the baseball team holds them in June.
  We took part in a game of "virtual cowtipping _?_ . _?_

- **Possessives and contractions**

**(NOTE: Pronouns don't use apostrophes to show possession. Now if you only recognized pronouns...)** The dog silently chewed on (its, it's) rawhide toy.
Today is the first day (its, it's) supposed to snow.

- **Passive voice**
  The members elected a president.
  The president was elected by the members.

Candace Perkins Bowen
Kent State University
CSPA, 3/97

# Part IV: Worksheets and Handouts

## Middle/Junior High

# Building a Middle/Junior High Feeder Program

A guide for educators

by
Michele Dunaway, CJE

Fall Convention, 1997

# The Middle School Child

In order to help middle level journalists reach levels of excellence, a teacher must understand the unique characteristics that make up the personality of the middle school child. Middle school children don't quite fit into elementary school anymore, and they aren't ready to be fully developed, self-directed high schoolers either.

There are many shifts in human growth and development patterns. From birth to 9-years old children are shown how--how to tie their shoes, dress, brush teeth, etc. From 16-20-years of age children become adolescents and learn to make decisions and think for themselves. However, a unique time exists between these stages. From 10-15-years old (the middle school years) children are rewarded for their behaviors and learning. Parents and teachers thank them for coming to school, getting up, doing homework, and learning. Children who excel are rewarded with good grades, praise, and approval, while children who fail to meet the standards are not.

Middle school children exhibit characteristics that can be classified into four groups, known under the acronym "PIES." "PIES" are Physical, Intellectual, Emotional, and Social.

Middle level students are characterized physically by rapid, erratic growth. They are awkward, have a lack of coordination, and they can't sit still. Middle level students have bizarre eating habits, girls mature before boys, puberty begins, and they often display mysterious energy sources.[1]

The intellectual characteristics of middle level students are that they are more worldly and smarter than previous generations. Their mind changes from childlike to adult, often shown by shallow thinking, a short attention span and disorganization. They often challenge authority, and they think in present time (now).[2]

The emotional characteristics of middle level students are that they have a fragile self concept. They are easily embarrassed and sensitive, easily distracted, and are pre-occupied with self. Middle school students are often spontaneous and loud.[3]

Middle level students are often socially under peer influence. They need to belong to a group, despite their need for independence, and they need positive strokes. Often they resist adult authority, and this resistance is often seen in their strange dress and choice of music. They also have multiplying and short-lived interests, and are very sensitive to criticism.[4]

Middle level students are often more preoccupied with what is going on and how it affects them personally. Unless it directly impacts their life in some way, in many cases it is of little use to them. This doesn't mean that the middle school child does not participate in social causes and take stands on social issues. However, their rationale is often more personally oriented than factually based. When all the "PIES" are put together, middle school students often will react first and think later. Notewriting and the telephone are the primary ways to spread communication, which is often untrue gossip. Middle level students are very concerned about what others say about them.

Middle school teachers need to have a special way of thinking about kids and in order to best meet the needs of the middle school child. Excellent middle school teachers are competent in their teaching field and remain flexible, thus being able to adapt easily to changes in schedules and children's moods. Middle school teachers have understanding and sympathy for middle level students, and have a sincere liking for middle level students coupled with an ability to talk to middle level students. The teachers maintain a keen sense of fairness and a keen sense of humor.[5]

Journalism is a unique course in that it requires students to think and make decisions. Journalism allows students to deal with their own world in a constructive, hands-on manner. Through publication of a newspaper, magazine, yearbook, or television broadcast, students feel a

sense of control and empowerment over their environment and world. Positive feedback and constructive criticism builds student journalists' self-esteem, allows them a forum for expression, and allows them to focus on themselves. Being on a journalism staff allows students to fulfill their need to belong to a group, yet still having the independence to be themselves. With the stories that students focus on changing every issue or month, students are able to maintain their interest in the program without becoming bored. The process of journalism helps students to think first, and then react through writing or other socially acceptable media. Students cannot just whip off their first draft and publish it, but thoughts need organization, stories need editing, people must be interviewed, and discussion must occur as to what stories are fit to print.

Journalism is an excellent way for students to make the transition from an elementary child to a self-directed high school student. However, to effectively do this, the journalism program must allow the students to reach levels of excellence. Students should not be short-changed but should be given every opportunity to reach the top.

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1. Sharon Harris. "Characteristics of Middle Level Students, 'PIES,'" 1992.
2. Ibid.
3. Ibid.
4. Ibid.
5. Sharon Harris. "Characteristics of Middle Level Teachers."

# The best way to begin

The hardest part of starting is beginning. On a walk, race, project, school year, the beginning is the hardest to prepare for. The analogy is pulling a sled up the hill. Once one is at the top it's all downhill from there.

Robert Greenman shares the following insights in his book *The Adviser's Companion*:

> Most advisers have had no journalistic experience, professional or otherwise, nor have they taken journalism education classes in college.... The truth is that prior experience, either professional or academic matters little. What really matters is that you are a good writer, and like to write; that you are, or will become, an inveterate newspaper reader; that you believe in the importance of a free press to a democratic way of life, and the right of students to that freedom in school, as well, and that you are interest in working closely with students in a situation in which the person in charge changes by the moment....
>
> New advisers are almost always aghast at how much they don't know about journalism and newspaper production....The result, of course, is that an adviser's first issue usually turns out to be his or her worst. The first issue under my direction had no photos, almost every article had editorializing. Not a single real headline appeared over a story. It was four chaotic pages of groping. But by the second issue I had a real newpaper.[1]

Feel better? My first issue was the same way, even though I had some journalism experience. What Greenman, and myself, did next was to evaluate what we had, what we needed to do, and devise a plan. This is where, and how, to begin to bring middle school students to excellence in journalism.

The neat thing about middle school students is that while they have ideas about things and like to think they know it all, they really don't. Middle school students aren't going to be able to write a lead, edit a story, or tell a good photo from a bad photo without instruction. In fact, most middle school students can't tell the journalism teacher that the lead is the first paragraph of a story. But by the end of the class, writing good leads that draw a reader into the story will be second nature to them.

Middle school students are clay waiting to be shaped. While they may have different ideas about how they want their yearbook and newspaper should look, showing them examples of excellent

yearbooks and newspapers will give them goals to strive for. So, the best way to begin is to assess what is already in place, what needs to be set up, and what direction to start the kids off in. The following questions are designed to stimulate the assessment of a program, or lack of a program, and help focus the teacher towards excellence. Don't give up if at the end of the questions it seems hopeless. You have only one way to go (up) and this document will help you get there.

**1. Do you have a class?** If so, great! You've got it easy. All your students are there waiting for you to teach them journalism. I've never gotten to pick my student population, and sure, there are some that are just in my class because they need an elective. But the idea of seeing their name in the paper is usually a good motivator. If you don't have a class, try to get one. (If you don't have a class, skip question 2 and go to 3.)

**2. How long is the class?** If the class is a quarter you will not have much time to get to independent staff production. Focus on the writing. If you have a semester you will need to oversee a lot of the production. Keep it simple. Again, focus on writing. If you have a year, you are in the enviable middle school production position. By the second semester your students can be self-sufficient. Each issue, though, focus on the writing. This is always paramount.

**3. What production schedule is in place?** None? Start simple. Go for one issue a quarter if you are publishing a newspaper. The issues can be 11x17 paper run off on a photocopier and folded to make them into an 8 1/2x11 magazine format. Not every story that students write needs to be printed. My staff (I have semester classes) publishes eighth issues a year, just about monthly. Each semester of kids is responsible for four issues. It's a lot of work. We run on 11x17 paper and have it photocopied. If you have a production schedule in place, post it somewhere in the classroom so that students can see when their deadline is. If you are producing a yearbook you will be following the

printer's schedule and you will have a yearbook representative. It's his/her job to work and make you feel better. Call them with every question. They truly know it all.

**4. How will the product be distributed?** For newspapers that publish quarterly I would run enough to sell papers to half of the school population. At middle school, sell before school or during lunch and sell the papers cheap, about $.25 to $.50. If your publication comes out monthly, like the newspaper that I advise does, selling subscriptions at the beginning of the year works best. This way we run an exact number every issue. My staff folds the papers and then stuffs them into the lockers of the student subscribers. Since the journalism class meets the first hour of the day, the students have their newspapers by second hour. (Another way we have distributed is by handing out the newspapers during eighth hour.)

Sell yearbooks in advance, with leftovers available on a first-come, first-served basis. This way all yearbooks will be paid in advance and the school won't lose any money. Distribution occurs close to the end of school, the staff can pass out during first hour or a booth can be set up.

**5. What computer resources are available?** This is the all important question. This determines how your school/class will be able to produce the paper. My classes started off having to share the computer lab, and eventually by the end of the second year had two temperamental computers equipped with Microsoft Publisher, and a laser printer in the classroom. By selling candy bars and blowpops the staff was able to purchase a scanner. (We are making the slow move to PageMaker.) Don't be afraid to use a glue stick and white out. Sometimes the old fashioned way can be easiest. Also, stay with a desktop publishing program that middle school kids can easily use.

**6. How much is your budget?** Do you have any money? If so, you are in luck! You will be able to buy paper, pay for staff parties, and get film for the camera. If you don't have any money, find some. It is important to have a budget. None of the money for anything should come from your pocket no

matter how poor or rich your school is. While your publication may just break even, it should be self-sufficient. I have included a sample plan.

7. **Do you have a staff manual?** I developed one for my students. The staff should be a personalized resource of how things happen for the publications that the students are to produce. Staff manuals differ from a textbook in that the staff manual is geared specifically for your student audience and no one else. My staff manual includes notes that they must know, their journalism contract, and samples of forms that they are expected to use. Staff manuals help to set high expectations. JEA has several staff manuals available in its bookstore.

8. **What do the kids know?** If it's a middle school assume that they know very little journalism. That's what makes your job easier. You will set the expectations. Tell them they can't run a gossip column and they'll say okay. You will also be needed to guide them through story assignment and writing. Journalism teachers hate the word censorship so use the word embarrassment instead. It is your job to save the journalist from embarrassing anyone or himself.

Show them copies of excellence and that is where they will want to go and what they want their publication to look like.

Now that the assessment has taken place, a few areas discussed above need to be put into place. Set up the production schedule. Get the production resources ready. Know how the paper will be printed and who is paying for it. Will your middle school sell advertising for the newspaper? My school is not allowed to sell advertising. But if your school does allow it, a business program needs to be put into place. Develop a staff manual (mine wasn't in place until second semester the second year I taught journalism) and give it to the kids the first day. Put all the curriculum you develop into a three-ring binder so that it can be pulled easily and changed. And lastly, talk to your

administration. What are their expectations? A section on your legal rights is included in this document.

So, summing up:

1. Get ready for the start of the year by
    a. preparing a staff manual for all kids
    b. setting up the production schedule
    c. setting up the budget
    d. having the production materials in place
2. Start the first day by
    a. setting high expectations. Tell the students what they will accomplish
    b. handing out staff manuals
    c. show works of excellence
    d. begin with a lesson on why journalism is important (history)

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1. Greenman, Robert. *The Adviser's Companion*. New York: Columbia Scholastic Press Association, 1991, p. 6-7.

# Developing a business plan

The business plan is often an overlooked area of scholastic journalism. But money is paramount to getting published. Robert Baram, a professor of journalism emeritus at Boston University's College of Communication tells it how it is "a sound business management operation is the one that determines whether student or professional publications thrive and survive, or languish and perish."[1]

The best advice on budgeting that I found was in *Springboard to Journalism*, edited by Helen F. Smith.

Student publications must raise the revenue to meet expenses, unless the school generously pays for everything. The latter is extremely rare. Revenue is raised by advertising and through selling of the publication, called circulation. "Supplemental funds may come from photo sales, commission from school pictures, donations, and other fund-raising activities. Most scholastic press recommend that student publications staffs use journalism-related means of raising funds whenever possible."[2]

Development of a budget is very important to these goals. "Staff members and their adviser should develop a budget, including projected revenues and projected expenses for the yearbook or newspaper."[3] In a middle school setting often the adviser will be doing this alone and then explaining it to the staff. Remember, middle school staffs do not have the background in budget. However, during the discussion, if suggestions or questions arise, be sure to fully address each and be open to changes in the budget if the changes make sense and can be justified. The more student involvement the better.

"In the budget, newspaper staffs should specify the number of issues planned for the year, the printing costs involved, and other costs, such as those incurred through photography. In addition, addition, ad sales promotions, postage, supplies, memberships in scholastic press associations,

workshop fees, telephone costs, and other miscellaneous expenses should be considered in the budget."[4]

Yearbook staff budgets should be developed along the same lines. Also, staffs may want to do surveys at the beginning or end of the year in order to help evaluate how the year went. I would suggest that a new adviser see *Springboard to Journalism* on how to train a staff to sell advertising. My students do not do that so I cannot give personal first-hand advice. However, students are representing the school in the community and need training as to how to act appropriately in this manner. A program of excellence is superior in all areas, including the salesmanship of the staff.

The rest of this section is devoted to samples of budgets and business plans. While my school does not allow for advertising, a sample plan the includes advertising revenue follows for reference. Business plans should be evaluated and modified yearly.

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1. Smith, Helen, editor. *Springboard to Journalism*. New York: Columbia Scholastic Press Advisers Association, 1991, p. 18.
2. Schaub, Laura. *Supervision of Secondary School Publications*. Norman, OK: University of Oklahoma, 1992, p. 16.
3. Ibid.
4. Ibid.

**Sample Budget--Newspaper**

## The Rockwood South RAMpage Budget for 1996-1997

Note: At the current time the school district does not allow advertising in this newspaper.

Total Number of Issues: 8

Projected Revenues: $1895 ($1545 w/o reserves)

Subscriptions: $1395
80 teachers @ $1

65 RAMpage staff members @ $1

500 students @ $2.50

Miscellaneous Fund-raisers: $200

Student Activity (Reserves) Account: $350

Projected Expenses: $1554 ($1211 w/o capital improvements)

(Note: The size of the paper varies each issue. An average size is 6 or 8 pages. Rarely will the paper run 12 pages. The paper is also photocopied free at the in-house district printshop. On occasions when this cannot occur, the staff runs the paper at a place like Kinko's.)

8x11 paper: 12 reams @ $0 (each ream of 500 sheets is provided free by school)

11x17 paper: 25 reams @ $150 (each box of 5 reams <2500 sheets> costs about $25)

Printing 8x11 @ $0

Printing 8x11: $384 (maximum amount)
@ $0

@ $48 per 8 page issue

Mailing Expenses: $0 (Covered by school)

Memberships/Critiques/Contests: $377
JEA-$35

Quill & Scroll-$12

MIPA-$80

NSPA-$125 (To be added 1996-1997)

CSPA-$125? (To be added 1996-1997)

Miscellaneous--$150

Photo Developing/Film: $150

Long-term Capital Purchases: $343

Software Upgrade on Computer 2

Memory: $200

MS Office: $75

MS Publisher: $38

MS Windows: $30

**Sample Budget--Yearbook**

## The Rockwood South Ram Budget for 1996-1997

Note: At the current time the school district does not allow advertising in the yearbook.

Projected Revenues: $14680 ($13900 w/o reserves)

School Support (Reserves): $780

Fund Raisers: $200

Book Sales: (675 @ $20) $13500

Projected Expenses: $12305

Printing cost: (675 @ $17) $11475

Shipping Costs: $250

Photography: $500

MIPA Membership & Critique: $80

**Sample Business Plan--newspaper**

# The Rockwood South RAMpage Business Plan

The business manager, under direct supervision of the editors and adviser, runs the business department of the Rockwood South RAMpage. The business manager will supervise the sales force.

1. **Advertising Goals:** The business department will sell $300 worth of advertising per issue.

2. **Training Strategies:** All business department members will receive training at in-house workshops and will also participate in training at off-campus conferences.

3. **Advertising Rates:** All pages are 8 1/2 x 11. Advertising will be sold in block grids.

   Full page: $125

   Half page: $75

   One-quarter page: $40

   One-eighth page: $25

4. **Accounting/Billing Procedures:** Since The RAMpage is a monthly publication, all advertising must be paid in advance, before the paper goes to press. The business manager will be responsible for keeping the books using a computer bookkeeping program. The adviser will make all deposits and sign all checks. Books are monitored by the administration.

5. **Deadlines:** All advertising must be sold and paid for by three days before layouts are finalized, usually one week before the distribution date. This date will vary yearly, but a chart will be made each year giving firm guidelines.

## Sample Yearbook Promotions

### Ways to Promote the Yearbook/Contact Parents

- candy bar incentives
- flyers stuffed in lockers
- p.a. announcements
- advertise in school newspaper
- show last year's book in English or History classes
- use a downpayment play
- put a letter and order form in all parent newsletters, especially the ones before school starts and monthly updates.
- have a display and hand out letters and order forms at student registration
- have a display and hand out letters and order forms at parent open houses

### 60-Second Spot for Morning Announcements

Begin with a bit of a song, or other music, so that the announcement is set apart.

**John:** Hey, Mary?

**Mary:** Yes, John?

**John:** I was just thinking about last year's (insert current school tradition: like prom, canned food drive, whatever). Do you remember who won?

**Mary:** No, I don't. Let's look it up in your yearbook.

**John:** I didn't get one.

**Mary** (shocked): You didn't get one?! I don't believe it. Everyone needs a yearbook. How will you know who went to school with you? How will you know what happened? Where will you put your friends' autographs?

**John:** I don't know.

**Mary:** Well, John, as your friend I'm telling you that you need to get one this year. In fact, the Rockwood South Ram is on sale right now.

**John:** Really, I bet they're expensive.

**Mary:** They are only $20. You spend that in one dinner date to the movies. But while your date won't last forever, your yearbook will. It's hard bound and includes color pictures. It also contains a record of everything that went on at the school, something you'll want long after you graduate.
**John:** Okay, you've convinced me. I'll get one.

**Mary:** Good. Now, let's go get my yearbook and we'll review last year.

**Announcer:** Don't be left out. Don't let your memories slide away. Order your Ram yearbook for $20. Orders are taken before school and during all lunch shifts in the cafeteria. Bring your money tomorrow.

**Sample Survey**

Student Interest and Buying Survey (to be distributed/collected in homeroom)

Please fill out the following survey. Your responses will help us give you a better yearbook. Thanks!
Grade: _____Freshman _____Sophomore _____Junior _____Senior

Gender: _____Male _____Female

1. Did you purchase a book last year? _____yes _____no
   (if yes skip to question 3 )

2. Why didn't you purchase a book?
   _____too expensive
   _____missed deadline for purchase
   _____not at this school
   _____other
   (skip to question 5)

3. Who paid for your book? _____you _____parents _____other

4. What did you like best about the book (check all that apply)
   ____color pages
   ____student life pages
   ____sports pages
   ____club pages
   ____other

5 Do you plan on buying a book this year? _____yes _____no

6. Any story ideas for this year's book? List them here:

## Sample Yearbook Bid Sheet

Sample of a specification bid sheet for potential printers for a yearbook.

Page One: letterhead

Dear Ladies and Gentleman: Attached is a specification bid sheet. Please send us your bid for this work by (date). We appreciate your cooperation and look forward to your reply.

Page Two: 1997 Rockwood South Ram Bid Specifications

| | |
|---|---|
| **Trim Size:** | 9 x 12 |
| **Quantity:** | 675 |
| **Number of pages:** | 224 |
| **Cover:** | Blind embossed, laminated, school designed using front and spine |
| **Binding:** | Casebound on the long side, signatures Smythe sewn, rounded and backed with headbands |
| **Paper stock:** | 80lb gloss |
| **Type:** | 8 styles all sizes |
| **End sheets:** | Tinted end sheets, printed |
| **Spot Color:** | End sheets and breaker pages |
| **4-color:** | 2 eight page flats |
| **Artwork:** | unlimited |
| **Close register:** | unlimited |
| **Proofs:** | For entire book, bluelines burned from negatives with photos, trimmed and folded to size |
| **Supplies:** | Company will provide all necessary to produce book. |
| **Delivery:** | Delivery will be 10-12 weeks from the submission of the final deadline provided that all proofs are returned within the designated turn-around time. Any missed deadline or late proofs will result in delay of delivery. |
| **Shipping:** | To be arranged and paid for by the printer; invoice of charges to be provided. Estimate to be included in bid. |
| **Sales Tax:** | Please figure Missouri state sales tax, if applicable, in bid. |

# Understanding legal issues and editorial policies

All newspapers and magazines (which include yearbooks) should have an editorial policy. Think of a city newspaper. People are always saying something to the effect of "well, what do you expect from a liberal newspaper?" Obviously, the paper has an editorial philosophy and leaning.

While a middle school or high school newspaper may not take a conservative, liberal, or moderate approach to its editorials and process of selecting content, it should have an editorial policy. The editorial policy spells out the publication's goals and objectives. "Effective editorial policies might include information about who makes up the editorial board and staff and how they make decisions; the audience; the publication's purpose; policies regarding letters to the editor, photos and advertisements; how the content of the publication is determined; by-line policies; and editorial topic selection."[1]

Editorial policies help to form the foundation for the student's understanding of the legal and ethical considerations of producing a student newspaper or yearbook. While journalism is a constitutionally protected freedom, it does not give students the right to print or say whatever they want. The student newspaper is held to all the same standards involving libel, invasion of privacy, obscenity, lewdness, and profanity that professional publications are, and perhaps even more so depending on the community. The adviser of a student press needs to realize that the student press is part of a community, and help to communicate the responsibilities of that community to the students.

In a middle school situation the pressure on an adviser will be even more intense than that of a high school. Middle schoolers, by definition, are still in transition. They still rely heavily on peer pressure. While many students are still naive, others are very worldly. A fine line has to be drawn as to what to print. In the middle school censorship becomes a very big issue. A middle school newspaper is often considered part of the school even more so than at a high school. A story on how

many eighth graders have become sexually active, complete with quotes about how some got condoms, is likely to cause community uproar more so than if a high school paper addressed the issue dealing with its freshman class. Because the high school student is older, and because the high school student is more independent and self-directed, high school presses are given greater freedom (expressed in the form of tolerance) to explore controversial issues in a way that the middle school student cannot.

A perfect example of this occurred at my school. My students wrote a story about an eighth grade girl who had gotten pregnant and was keeping her baby. The reporters wrote the story from the perspective of showing how the eighth grade girl's life had changed. At the time of the story the girl was five months pregnant, showing, and had announced to everyone she was pregnant. The reporters approached her with the idea of running a story, told her to think about it and get back to them. The story, which started off simply as an in-depth feature idea on teenage pregnancy, instead became a personality sketch. The idea of including quotes from a girl who had just returned to school after having a baby was scratched. The personality sketch became a story where the girl told others about how some of her friends had dumped her, that she couldn't ride the rides at Six Flags, and how she often felt disappointed in herself. She shared the hardships she had suffered, including telling her parents. The story ended with her telling others to think before they act and to wait. The story did not glamorize the situation in any way and was designed simply to let a reader step into someone's shoes and look at their life.

The story went through several rewrites, verification of quotation accuracy, and clarification that we had approval from the girl to tell her story. Her parents and boyfriend knew about the story. All legal bases, including minor consent, were covered. The story ran on page seven of an eight page issue. The administration, which does not exercise prior review at my school, was taken off guard

and concerned about what parents would think. The administration, which was highly supportive of the newspaper, set up one principal as the designated spokesperson in case of any response. Not one parent called in to complain. Not one student voiced any objection. The objections in this case all came from teachers in the school, who took sides all over the article. The debate was not over how factual, how well-written, or if legal bases were covered. The issue was over whether it was an appropriate to run.

I was in high school serving as the assistant editor for my high school newspaper when the *Hazelwood* suit began. In 1988, the Supreme Court settled *Hazelwood*, ruling in favor of the school district. Since then, the debate over the rights of a student press has raged.

*Hazelwood* essentially entitled school administrators to censor all forms of "student speech," including newspapers. Unless the state has passed a law overturning this ruling, student journalists have no court protection for their First Amendment rights.

Appropriateness will be the issue, and since the Supreme Court ruling of *Hazelwood*, principal's have the right to prior review and censorship if they feel that the newspaper is inconsistent with the school's educational mission. (While principals have the right, it does not mean that they will automatically do this.)

In fact, "in a number of schools, principals recognize that they share many values and goals with strong student journalists. These principals will foster a positive working relationship with the paper. Such principals are less likely to censor and much more likely to support a strong student press."[2]

An example of this is was a debate over a Planned Parenthood advertisement that was run in *The Kirkwood Call*, the student newspaper of Kirkwood High School. Kirkwood High School has a long tradition of journalism excellence, with both of its publications in the NSPA High School Hall of

Fame. The principal, Franklin McCallie, under pressure from parents, met with the high school staff and discussed the parents' concerns. However, McCallie upheld the staff decision, which sent the angry parents to the school board. In the end the school board upheld the staff's decision to run the advertisement.

Would this have happened if Hazelwood was not in effect? Would censorship have occurred if it was any newspaper besides *The Call*? Perhaps. Yet *The Call* still won the All-American award and the George H. Gallup award that year. McCallie doesn't insist on prior review of the paper. On somewhat of a positive side, the *Hazelwood* case sets some guidelines. The school board knew that it could censor, but it chose not to. Without Hazelwood it may have been the School District of Kirkwood at the Supreme Court.

An adviser should not fear the administration and censor the students and then have a paper or yearbook full of only fluffy, happy stories. Middle school students can write on issues such as gangs, smoking, drugs, violence, etc. In fact, provided that they consider their audience and establish a firm working relationship with the administration, middle school students can pursue topics of controversy. However, covering topics just because they are controversial is not good middle school journalism. The critical question, that the adviser will help the student answer, is of what benefit the story is to the reader.

At the middle school level, students will depend on the adviser more. Advisers need to help middle school students, who often see things only from their own perspective, make critical decisions. Unseen and unspoken agendas and issues that a high school student or an adult may see will be the forest and the trees to a middle school student. Advisers need to use common sense in helping students make decisions about what to print. While this sounds like self-censorship, it is actually teaching students how to decide what is truly necessary in a story and what is not. Even though a

story maybe true, if it is not a benefit to the audience, should it be published? An adviser is critical in helping a middle schooler decide what becomes news and what does not. In a program of excellence, this distinction needs to be made. This is not censorship, but natural journalistic gatekeeping.

I sent a story back for a rewrite. The topic was drugs and their effects on the body. The idea was to run the story during Red Ribbon Week as a tie-in, this is why people are trying to keep kids away from drugs. The story that was turned in sounded like a how-to manual. With lines such as "If you do get high, you will experience the following..." the story was just not acceptable to reach an eleven year old audience.

In addition, not all stories can be printed because there is not enough room in the paper. And, no middle school student wants to be ostracized by his or her peers, and if a story, when published, will do that to the reporter, than the adviser must step and discuss the possible consequences with the student. One of the quotes in the above drug story had an identified eighth grade girl saying "I feel I can experiment if I want to." I asked the writer if the girl wanted to get the reputation of a druggie for the rest of her eighth grade year. The writer said no. The quote was killed.

As David L. Martinson put it, "Journalism students need to understand that there can be a critically important difference between what they have a **right** to publish and what they **should** publish."[3] An adviser needs to help middle school students make this choice.

In addition to helping middle school students view all sides of an issue, conflict, or story, an adviser must teach students the foundations of student press law. "Staff members should have a thorough knowledge of student press law--before they write for the newspaper. The adviser and staff should know their school's policy and state's laws on student's rights to free expression."[4]

While several states have student publications acts, Missouri does not have a law overriding the *Hazelwood* decision at this time. The most recent state to pass a law overturning *Hazelwood* was

the State of Arkansas. This student publications bill was signed into law on April 10, 1995. However, Arkansas was only the sixth state to enact student free expression legislation since the 1988 decision.

*Hazelwood*, however, should not be a roadblock to student journalists. *Hazelwood* gives the principal the right to censor, not the requirement to censor.

Robert Greenman, in his book *The Adviser's Companion*, tells the adviser how to work under the Hazelwood ruling. It is a must read for all advisers. The *Hazelwood* ruling is not the end of the world for student journalists. An adviser makes the difference, and remembering that the middle school child needs guidance and helping to guide them through legal and ethical areas is paramount.

Middle school students, besides deciding what is appropriate, must have a firm understanding of libel, invasion of privacy, copyright, trademark, obscenity, lewdness, and profanity. They must also understand the legal issues regarding letters to the editor, gossip columns, fake stories, April Fool's editions, and making up quotes.

Libel is "any false printed defamation that exposes a person to public contempt or that damages a person's livelihood."[5] Several conditions must be met and only a court can determine if what is printed is libelous. All of these conditions must be met for it to be libel:

1. It must be published written defamation and a third party must have seen it.
2. It must be false. If it is true it cannot be libelous.
3. The person being libeled must be able to be identified. Third parties reading the printed material need to be able to tell who the person is.
4. It must occur as a result of actual malice or negligence. A reporter who does not check facts or verify sources could be found negligent. Reporters need to follow procedures of good reporting.

The Student Press Law Center offers a book, *The Law of the Student Press*, which is an excellent reference and gives further details on libel. A publication can be sued for libel.

The press can also be sued for invasion of privacy. There are four areas of invasion of privacy--intrusion, appropriation, false light, and publication of private and embarrassing facts. Intrusion often gets into the issue of who is a private person and who is a public person. The President of the United States is an example of a public person.

Community standards will be applied when something is being judged obscene. Middle school newspapers and yearbooks should follow a common sense approach to good taste and sound ethics. Remembering the audience is very important in determining what is obscene, lewd, and vulgar.

Letters to the editor should be published in student newspapers. However, the newspaper is responsible for the letters that it prints. It is important to have all letters signed. Verify the authorship of the letter. Do not run unsigned letters. Check out all the facts in a letter. If it seems untruthful or legally risky, ask the author to change. Remember, while publishing of letters is encouraged, not all letters (like stories) are publishable.

The same goes for gossip columns, fake stories, and April Fool's editions. Often students find these fun. However, they are a legal (libel) minefield. Discourage them. Publications of excellence have absolutely no use for them.

As an adviser, you will be faced with many challenges. Understanding the legal issues and having a firm foundation and an editorial policy is a must. A sample editorial policy follows.

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1. Schaub, Laura. *Supervision of Secondary School Publications*. Norman, OK: University of Oklahoma, 1992, p. 23.

2. Smith, Helen, editor. *Springboard to Journalism*. New York: Columbia Scholastic Press Advisers

Association, 1991, p. 45.

3. Martinson, David L. "Should we print it if we can prove it?: A critical question for secondary school journalism students." *Quill & Scroll*, Oct/Nov 1995, p.8.

4. *Springboard to Journalism*, p.45.

5. *Springboard to Journalism*, p. 46.

**Sample Editorial Policy**

# The Rockwood South Middle School Policy for Student Expression

As preservers of democracy, our schools shall proceed beyond mere protection of free speech to encourage and enhance free and positive exchange of ideas as a means of protecting our American way of life.

The Rockwood South administration assumes the responsibility to preserve, encourage, and enhance students' rights of free expression. Therefore, the administration declares that student publications, whether curricular or co-curricular in nature, shall be viewed as forums for student expression.

The student press, in turn, shall refrain from the use of libel, obscenity, material disruption of the school process and unwarranted invasion of privacy.

Rockwood South publications staffs are protected by, and bound to, the principles of the First Amendment and other protections given by the Constitution and the various court decisions implementing those principles.

Contents:

1. Name of Publication
2. Purpose of Publication
3. Editorial Guidelines

1. The name of the Rockwood South School newspaper, effective with the first issue in the fall of 1994, is *The Rockwood South RAMpage*.

2. The purpose of *The Rockwood South RAMpage* is to inform the students, staff, teachers, and parents of the happenings and issues pertaining to Rockwood South and its constituents.

3. *The Rockwood South RAMpage* Editorial Guidelines:

A. Overview--*The Rockwood South RAMpage*, the official school sponsored newspaper of Rockwood South, has been established as a forum for student expression and as a voice in the free and open discussion of issues and events. Content should reflect all areas of student interest, including topics about which there may be dissent or controversy.

B. Content--Student journalists shall have the right to determine the content of the official student newspaper, subsequent to the advice and teaching of the adviser. Accordingly, the following guidelines relate only to establishing grounds for disciplinary actions subsequent to publication.

1. *The Rockwood South RAMpage* and all its staff are protected by, and bound to, the principles of the First Amendment, and other protections given by the constitution and the various court decisions implementing those principles. These freedoms and responsibilities apply to all articles, letters, photographs, artwork, and advertisements which appear in *The Rockwood South RAMpage*.

2. The student publications shall not be subject to prior review. However, the publication will establish a working relationship with the administration.

C. Letters to the Editor shall be printed if they do not libel, slander, or invade the privacy of others. Letters to the editor must be 300 words or less, typed, and the name of the writer must be clearly identified. Names can be withheld upon request. Editors will verify the authenticity of all letters. A simple majority vote of the editors is needed to refuse to run any letter to the editor. This policy will be printed in the paper at least 3 times a year.

D. Editorials reflect the opinion of the majority of the staff and will not be bylined. Those editorials or columns that are bylined reflect the opinion of the writer. A majority vote of the staff is necessary to run an editorial that is not bylined. This policy will be printed in the paper at least three times a year.

E. Press Law/Invasion of Privacy--Students will avoid personal attacks, use more than one source, be accurate and fair, and will verify people's identities in all copy. *The Rockwood South RAMpage* will not put anyone in false light and therefore will not publish gossip columns, embarrassing/private information, or April Fool's issues.

F. Advertising must be paid for in advance if at all possible. All ads will be checked to see if they are reliable and not misleading to the reader. The editors may decide to reject any ad they do not feel is appropriate.

**Sample Plan to Avoid Censorship**

# *The Rockwood South RAMpage* Plan to Avoid Censorship

I. Administrative Support
   A. Editorial Policy
      1. Approved by school board
      2. Subject to review every five years.
      3. Copies available to those who request it.
      4. Editorial policy will be published in staff handbook.
   B. Dialogue
      1. Frequent meetings between editors, advisers, and administration.
      2. Forum for conflict mediation developed and set in place.
   C. Certified Teachers
      1. Teachers of journalism will be state licensed to teach journalism.
      2. Teachers of journalism will work towards professional certification from JEA.

II. Student Press Responsibilities
   A. Ethics
      1. Students will sign a contract of ethical responsibility.
      2. Students will do jobs thoroughly, gather all facts, and present all sides fairly.
      C. Students will verify quotes as to their accuracy.
   B. Discipline
      1. Students will be disciplined for intentional violations in ethical responsibilities.
      2. Students will remain bound to school policies and procedures.

III. Legal Issues
   A. Passage of School Publications act.
      1. The Rockwood South RAMpage will support any efforts to pass student publications acts in Missouri.

   B. Readings
      1. Staff members will read the *Student Press Law Center Report*.
      2. When in doubt, students will check with an adviser and also with the *Law of the Student Press*.
      3. The newspaper will maintain memberships in various journalism organizations.

# How excellence is determined

Excellent journalism programs are determined by both internal school sources and external school sources. Evaluation of a program occurs on several levels: personal, staff-wide, school-wide, state-wide, and nation-wide.

One a personal level students will need to be taught to evaluate their own work and publication. With each publication the students should read it for mistakes and find ways to improve the publication. Students should look at writing, editing/errors, and overall content and layout. One master teacher suggests using an opaque projector. By projecting a story instantly onto the screen or wall, students can give immediate feedback to a piece of writing.

One a school-wide level, the determination of excellence will come from teachers and other students. While giving the reader what they want is important, this is often the group that needs the most education about what a program of excellence is about. Teachers often want the student newspaper (or the yearbook) to only focus on positive events and be the school's cheerleader, when instead the school newspaper is a forum for students to properly express themselves and their relationship with the school. Letters to the Editor, for example, provide students with a way of expressing themselves in a socially acceptable forum. Another area that the readers may need education in is often the area of content itself.

While students may read their newspaper and find it great, the newspaper may be lacking in journalistic integrity and substance. Excellent journalism programs give the reader what he or she seeks, while at the same time maintaining the highest of journalistic

standards. The *National Enquirer* is not a good example of this. While interesting, it is not known for high standards and has consequently been sued for libel. School publications should strive to be like *Time*, *Newsweek*, *The Wall Street Journal*, or *The New York Times*. The quality of writing and the overall publication itself should be of the highest standards: unbiased, well-researched, free from libel, slander, invasion of privacy, and obscenity, and it should serve to inform and enlighten, not just to simply entertain.

Excellence will also be determined by comparing a publication with its state-wide and nation-wide peers. This comparison and exchange of information and ideas is important in the growth of an excellent program. A good way to get people to exchange with is by becoming members of state and national associations and contacting members in other states.

Excellent journalism programs will be involved state and national scholastic press associations. These associations will sponsor the contests for both the entire publication and for individual members. Through contests and critiques, excellence is determined. The rating scales for publications and stories are often published (and can be purchased) in advance. Critiques help sponsors and students know what criteria excellent publications meet, and how their individual publications can improve to meet these criteria. Contests let students' work be judged against work of their peers.

The people doing the judging are often journalism teachers of excellence or professional journalists. For example, the Missouri Interscholastic Press Association High School Journalism Day competition and critiques, the people doing the judging resided in

other states. This way they did not have any direct linkage to the publications or stories they were judging.

While awards are not the reason to strive for excellence, they do indicate that a publication has reached excellence. The designation of excellence from the press associations (which do not give high awards out like candy) becomes important on the personal and school-wide level. By receiving the designation from a recognized professional organization, students receive affirmation about the job they are doing and at the same time the school receives affirmation that the school publications are doing their job.

The list below generalizes some of the categories that publications are judged on. Specific information is available from the various press associations.

1. **Writing:** news, news briefs, features, sports, editorials, sports features, sports columns, news columns, editorial columns. Writing is judged on how well the lead introduces the story, does the story involve the reader, and word choice. Writing should be consistent in style throughout the publication.
2. **Photography:** photojournalism is the key here. Posed pictures of people smiling at the camera are out. Photos should be interesting, should follow principles of good photography, and have well written captions.
3. **Ethical responsibilities:** the publication should avoid gag items, and any potentially libelous material. The paper should follow legal guidelines as determined by court cases involving student publications.

4. **Layout and Editing:** spell check everything and reread it at least three times. The layout should invite the reader, be clean, and follow the rules of good layout design. The paper (weight and size) that the publication is printed on usually does not matter.
5. **Concern for readership:** the publication should reflect the school's population in the areas of diversity and interest. It should be multicultural, cover all aspects of school life, and be reader-friendly. It should be written for the school audience, not just for the staff. A yearbook will serve as a memory and history book, as well as a research guide, public relations tool, and educational vehicle. Some press associations look at the leadership role that the publication plays in the school itself.

# Teaching ethics, legal issues and media literacy

There are many textbooks available for teachers to use in their journalism classes. However, each textbook is different and each while each textbook is full of "book knowledge" and examples, students will need hands-on approaches to learning. In a quarter or semester class, teaching ethics, legal issues, and media literacy will need to take place at the same time as the teaching of how to write journalistically.

It is important that in a unit (or units) on ethics, legal issues, and media literacy, that the adviser spend some time on the historical overview of journalism. During the historical overview, which should focus on the contributions of printing and the advent of television, the concept of media literacy can be introduced. Media literacy (in its simplest definition) focuses on interpreting mass media messages and critically thinking about the messages instead of passively absorbing them.

Middle school students will have a foundation in the areas of print literacy, but middle school students will not have an "awareness of the impact of the media on the individual and society, an understanding of the process of mass communication, (or) the development of strategies with which to analyze and discuss media messages."[1]

These two areas of journalism history and media literacy tie together very well and can be handled in three to five 45-minute class periods if time is of essence. The unit on ethics and legal responsibilities can be as short as five 45-minute class periods and as long as fifteen to twenty 45-minute class periods. Some suggested activities and a sample unit on press law follows.

1. Silverblatt, Art. Media Literacy: Keys to interpreting media messages.

Sample Law Unit

# Press Law Unit--15 to 20 days

## By the end of this unit, the learner will be able to:

1. evaluate and determine what is libelous, slanderous and constitutes and invasion of privacy.
2. analyze various court cases and apply the rulings to the school newspaper.
3. Review various student publications and critique them.
4. keep a journal and notebook of legal issues

## Teacher Text Resources:

*Law of the Student Press*, 2nd edition. Washington, D.C.: Student Press Law Center, 1994.

Krueger, Wendy. "How to Teach a Unit on Law, Ethics," *C:JET*, Summer 1995, p 22-24.

## Lesson One:

1. Journal Question: Write down your initial feelings about freedom of the press. What rights should the press have? What rights shouldn't they have?

2. Discussion of Journal Question

3. Lecture Topic: History of Press rights, Court System, Tinker,

Homework: Bring in a copy of a newspaper or magazine. Find two stories or pictures that you would label positive, two that you would label negative, and two that you find offensive.

## Lesson Two:

1. Lecture: Hazelwood, Prior Review

2. Hazelwood Horror Stories/Successes (Law pg. 46-48) Discuss.

3. Discuss Homework. Have students share examples and their reasons

## Lesson Three:

1. Journal Question: What kinds of things that could possibly be printed in a newspaper do you think would offend the average person with average standards in your community?

2. Discuss Journal Question.

3. Administration Guest Speaker.

## Lesson Four:

1. Journal Questions:
   a. You are a principal. Do you think you should read the high school newspaper before it goes to the printer? Why or why not?
   b. You are a parent. Who should have ultimate control of the student publications in your child's school? What would you do if you were unhappy with the content of the student publications in your child's school?
   c. How do you think a school publication can go about building better relationships with the administration?

2. Discuss journal questions.

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3. Review.

## Lesson Five:

1. Quiz

2. Read "From the SPLC Case Files" p. 103.

3. Lecture: Libel
   a. what is libel
   b. the PIHF checklist
   c. red flags, reporter beware (Law p. 108)
   d. Public v. Private Persons

4. Homework: find a story that you think could be libelous if it was not a public figure.

## Lesson Six:

1. Discuss Homework

2. Lecture: Libel defenses.
   a. consent
   b. truth
   c. privilege
   d. fair comment
   e. retractions

## Lesson Seven:

1. Guest Speaker: Lawyer who specializes in libel.

## Lesson Eight:

1. Handout: 17 Do's & Don'ts (Pg. 124-125). Discuss handout.

2.. Journal Question: Write your reaction to the responsibility that a reporter has in the area of libel.

3. Discuss journal question.

4. Review.

## Lesson Nine:

1. Quiz

2. Discuss: From the SPLC Case Files (Law. p.128)

3. Lecture: Invasion of Privacy, False Light, Intrusion

4. Discuss: From the SPLC Case Files (Law p. 132)

## Lesson Ten:

1. Lecture: Obscenity, Copyright Law, Plagiarism.

2. Case Studies

3. Journal Question: What is the best way to deal with someone who is angry with some aspect of the school publication?

### Lesson Eleven:

1. Journal Question: You are the editor and your staff wants to run an April fools issue, complete with gag captions. What do you say to them to convince them that this would be a bad idea, both professionally and legally?

2. Discuss journal question.

3. Lecture: Putting it all together
   a. reporter's privilege
   b. religion, politically correct speech, racial issues
   c. letters to the editor, reader complaints, corrections, publication policies.

4. Pass out mock libel trial information. This will be a simulation. Have students begin to do research on their characters and parts.

### Lesson Twelve:

1. Group work: Give each group a list of stories, adverting, pictures, etc. and have them decide what to print and what not to print, giving reasons for each acceptance and rejection.

2. Lecture: How professionals decide editorial and news content.

3. Homework: Journal question: Think of the one thing you believe most strongly in. If your newspaper ran an editorial that said just the opposite of what you believe, what would you do? How do you feel about the freedom of the press in regard to this one issue?

### Lesson Thirteen:

1. Guest speaker: Editor from a local paper.

### Lesson Fourteen:

1. Discuss journal question from lesson 12.

2. Group work: You be the judge--students receive actual court cases and decide as a group how they would handle the case and how they would rule. Groups present findings to class. Teacher reads actual result.

### Lesson Fifteen:

1. Review

2. Open Note Test.

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### Lesson Sixteen-Twenty:

1. Mock libel trial simulation

**Sample Activities**

## History and Media Literacy Activities

1. Have a professional journalist come to the classroom and talk about the history and future of professional journalism.

2. Research the history on *USA Today, Reader's Digest, Time, The Wall Street Journal, The New York Times*, or any other major newspaper or newsmagazine. Make a presentation about how these media have changed over the years.

3. Research one of the following topics or people: Joseph Pulitzer, William Randolph Hearst, Adolph Ochs, Horace Greeley, Pulitzer prizes, wire services, penny press, yellow journalism, Johann Gutenberg, *Tinker v. Des Moines, Hazelwood v. Kuhlmeier.*

4. Videotape the evening news on several different stations. Watch each newscast. Discuss with students how the reporter chose to tell the story. Who were the people interviewed? What pictures were shown? Did the people or story receive a positive or negative portrayal? What reporter was assigned to do the story (did they send a black reporter to a black neighborhood for example)? Did the newscast end on a happy, positive note? How was the end of the newscast different from the beginning? What stories were given priority?

5. Take a look at the local newspapers. Discuss with students how the reporter chose to tell the story. Who were the people interviewed? What pictures were shown? Did the people or story receive a positive or negative portrayal? What stories were given priority?

6. Using the local paper, count how many stories were good news items and how many were bad news items. How many columns were there? How many stories came from a wire service?

7. Take a look at the photographs chosen for the newspaper. Are they flattering to the subject or do they make the subject look bad? Discuss how photographs can be altered.

# Teaching production/photography

***Production***

Production of a newspaper or yearbook will vary upon the technology available to the school. Middle school technology is often not as far along as high school technology and a middle school newspaper or yearbook staff in a lot of schools is lucky to have one computer with desktop publishing capabilities.

Top high schools will produce just about everything in house. The flats are camera ready when they are sent to press. Some yearbook and newspaper staffs produce everything but the halftone pictures. The flats are camera ready, except for the halftones, when they are sent to press.

A middle school newspaper does not have to be this fancy to be a newspaper of excellence. Students are able to participate on a high school staff for more than one semester or year, and therefore can logically produce a more professional looking paper. However, because of scanners and desktop publishing programs, a middle school newspaper can still look like a professional publication, but perhaps run on photocopy paper instead of an offset press.

The following is a list of terms that an adviser should be familiar with:

- **acetate overlay**--acetate sheets coated in orange and red that are attached and registered to a flat. Show how a finished piece will look, used to indicate spot color.
- **blueline proof**--the proof that a printer makes after photographing the flat. This proof allows for the publisher of the piece to make any changes before the printing plates are made.
- **close registration**--pages are aligned with one another. One of the areas to check for when proofing pages

- **copy camera**--used to make halftones or other special effects, a special graphics camera that photographs b/w or color originals to produce line negatives
- **continuous tone art**--photos that have a continuous range of tones from dark to light. These need to be scanned or photographed using a process camera to create halftones.
- **cutting mat**--soft plastic mat which will not dull blades. Provides a surface on which to trim material such as waxed strips of typeset copy.
- **dummy**--mock-up of page to show size, shape, form, sequence, and general style for content. Provides a layout guide.
- **halftone**--continuous tone original photo that has been converted into a film negative (with a dot pattern of image and non-image areas) by photographing with a special graphics camera. These halftone negatives are placed on the flat before the plates are made.
- **grease pencil**--a special pencil used to write on photos and other high gloss materials
- **grid sheets**--printed in non-repo blue, typeset copy is pasted on these sheets. The completely pasted-up grid sheets are called flats
- **light table**--surface with a diffused light source behind it. Used as a place to work. Lets students see lines on grid sheet for proper placement of typeset material.
- **line art**--black and white with no shades of gray. Does not need to be processed into halftones.
- **loupe**--small magnifying glass which is used to look at dots in color printing and also halftones
- **photo offset lithography**--a type of printing
- **non-repo blue**--the color of lines on a grid sheet. Allow for exact paste-up, yet the blue will not be photographed into the plates, meaning it will not be seen in print
- **pica**--1/6 of an inch. Unit of measurement, used to express line measure or column width
- **point**--1/72 of an inch or 1/12 of a pica. Always used to express type size and leading.
- **proportion wheel**--used to scale a photo, making it proportionally larger or smaller
- **stripping**-- inserting halftone negatives in flats in preparation for making printing plates
- **waxer**--machine that produces the wax adhesive. Used to paste-up typeset copy. Strips of copy are run through and waxed side is pasted to flat.

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School publications can produce camera-ready productions with a computer, scanner, and laser printer. The computer can be either a Macintosh or an IBM clone. The clone should have 16 meg of ram, windows programs, and super VGA capabilities. The scanner and laser printer should output at least 1200 and 600 DPI respectively.

**Software Programs Available:**

1. Aldus PageMaker or Microsoft Publisher (for desktop publishing), need to be windows compatible if using an IBM clone. PageMaker is the preferred way to go, although many also use QuarkXPress.
2. Microsoft Word, Microsoft Works (good for word processing)

**Computers and related hardware:**

1. Macintosh (preferred in the journalism industry)
2. Packard Bell Pentium 75
3. Laser Printer (output of 600 DPI, prefer 1200 DPI)
4. Scanner
    a. Mustek 6000 (1200 DPI, about $400)
    b. Hewlett Packard (2400 DPI, about $1000)

Student publications at the middle school level need to focus on design. H.L. Hall's book, *Junior High Journalism*, contains excellent chapters on design for newspapers (Chapter 5) and yearbooks (Chapter 11).

Some things to remember about design is to keep the layout modular. This means that everything follows a rectangular format. Tombstoning, or the placement of two or more headlines right next to each other, should be avoided. Headlines style is also important. Just because a desktop program gives the students access to a dozen or so fonts does not mean that they should use them all. Students should limit their paper to

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two fonts. Fonts in yearbook sections should also be limited and consistent. Advertising should never appear on the front or editorial pages.

Many students will wonder "why can't we have color?" Color pages must be run through a four-color press instead of a one color press. Each additional plate that needs to be made gets to be very expensive.

The four color process colors are black, cyan, magenta, and yellow. To a human eye, a printed color photography looks like a solid color. However, a look through a loupe (a small magnifying glass) will show that what looks like solid color is actually a pattern of dots of the aforementioned process colors. The dots in the photographs are created by a process known as separating the print. To separate a print it is photographed four times through a different colored line screens to create color negatives. The negatives are made into four printing plates, each which will print its specific color's dot pattern. In a four color press, each of the four colors has its own plate. The colored ink hits the plate, which hits the blanket, which then hits the paper. The paper is fed continuously through these presses (going four times--each color is a separate press although all are located on one machine.)

Yearbooks will often have color sections and a yearbook representative will help the adviser know how many pages of color a staff can afford in the book.

***Photography***

Depending on the yearbook, photography will be in black and white and color. Newspaper photographs are often just black and white in a middle school newspaper. However, students need to understand the principles of good photography. These are

important whether the students are simply selecting pictures to use, or taking the pictures themselves. While at a high school most staffs will develop the photos themselves, at a middle school most photos are sent out for developing and printing.

Here are some terms an adviser should know:

**Shutter Speed**--the length of time a curtain, called a shutter, allows light to reach the film.

**Aperture**--opening in lens that controls amount of light let into the camera

**ASA/ISO settings**--the film speed, its sensitivity to light. ISO is numerical rating on the film's sensitivity to light. A slow film with a low number needs more light than a fast film with a high number.

**Wide-angle lens**--(20, 28 or 35mm) captures a wider angle of view than normal lenses and are useful in confined spaces where photographer wants to show a large area.

**Telephoto lens**--(85, 105, or 135mm) used to take photos when it is impossible to get close to subject, provides close-ups.

**Contact sheet**--mini-prints made by placing the film in direct contact with the photographic paper. Used to select exposures and to determine if exposures need to be improved when making the print.

**Mergers**--when the eye blends two objects in a photo into one, for example a soccer ball in mid-air looking instead as if it is on top of the person's head.

**Cropping**--selecting that portion of the negative that will appear in the photo, rather than using the full frame

**Scaling**--making the photo fit the allotted space in page design.

Most photographers will use a 35mm camera. This camera uses 35mm film. A 50mm lens is considered a normal lens. This lens sees the subject roughly the same way a person does. On a 35mm camera, use the manual setting. This will allow the photographer to control the aperture and shutter speed. The shutter speed controls the length of time the light strikes the film. The aperture controls the intensity of the light passing through the lens.

A good photographer starts with selective cropping. Selective cropping is when the photographer looks through the camera and decides what should be in the photograph. Sometimes a photo should be a close-up; that is a photograph with very little background. The close-up focuses on its subject. Each photograph should also have what is called a center of visual interest. This is the focal point of the photograph. Often it is a person's face. By cropping in with the camera, the photographer should eliminate the nonessentials from the photographs to emphasize the center of interest.

Photographers should also shoot both horizontal and vertical photos. A horizontal photo follows the horizon of side to side, while a vertical photo goes up and down. In either a horizontal or vertical photograph, the center of interest should be slightly off center. One method of achieving this informal balance is to use the rule of thirds. To see how this principle works, divide a photo into an imaginary tic-tac-toe board with nine equal segments. The center of interest should lie at one of the four corners of the center segment. In addition to allowing for movement (like a person running), the rule of thirds eliminates the dull, lifeless feeling center placement causes.

Pictures should always be candid. Nothing gets more boring than a bunch of people posing and smiling for the camera.

Another way to achieve informal balance, besides the rule of thirds, is to use framing. An object or person in the foreground helps narrow attention to the center of visual interest. Framing can also be done by selective focusing, where some of the picture is in focus and the other part is deliberately left out of focus.

Sometimes, keeping the background in the picture is important. This technique uses leading lines, which is when invisible lines cause the viewer's eyes to go immediately to the center of visual interest. A photograph can have invisible vertical, horizontal, or diagonal lines that the eye follows. A photograph with horizontal lines has movement that follows the horizon. Other photography techniques include changing to an unusual angle, which is where the photographer may shoot up at the subject from a low position.

Triangular pattern may also be used, which is when there are three subjects in the photograph arranged in an invisible triangle. An S-curve is a photograph in which the viewer's eye travels down the picture in the pattern of an S, from upper right to lower left.

When selecting photographs for a newspaper, realize that photographs with people in them are much more interesting than those without people in them. Photos should be clear and in good condition. The sharper the image, the better. Photos can be cropped, but avoid flopping photos.

When placing photos in a layout, avoid having the people or action in the picture looking or moving off of the page. This will direct the reader's eyes outward, off of the page.

Two excellent references for photography are *The Complete Guide to Yearbook Journalism* and *Springboard to Journalism*.

## Sample of Problems in Photography Development

1. **Problem:** Recently developed film begins to turn purple.

   **Cause:** All T-Max film has a slight purple tinge, but this is the case of bad fixer.

   **Solution:** Refix them and use fresh fixing bath. Can keep in 5-8 minutes.

2. **Problem:** Large scratches appear horizontally on an entire roll of film.

   **Cause:** Grit inside the camera, dirt on cassette. (Also could be squeegee.)

   **Solution:** Clean camera. Put film in upside down, look where scratch is and clean. (If squeegee is problem, use a sponge and make sure it is wet.)

3. **Problem:** White, crystallized spots appear on dry film.

   **Cause:** Film not washed properly.

   **Solution:** Reprint film. Be sure to properly wash.

4. **Problem:** Dust spots appear on print.

   **Cause:** Dust on negative

   **Solution:** Use spot toner to touch up print, clean negatives and reprint. Be sure to properly store negatives.

5. **Problem:** Print is too light with little or no contrast.

   **Cause:** Underexposed, underdeveloped.

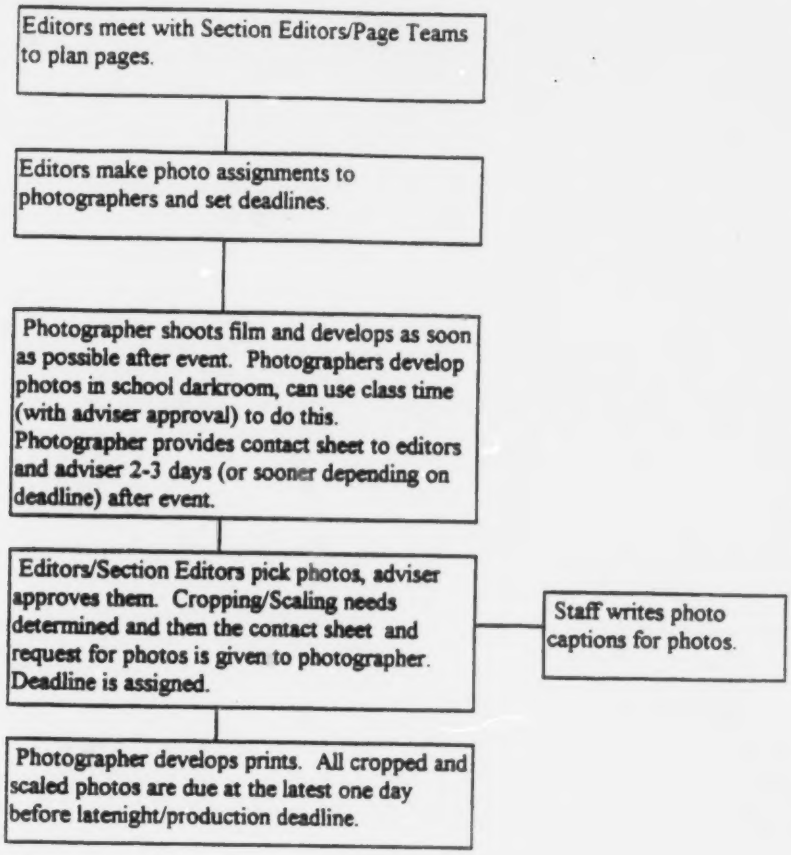
   **Solution:** Can refix it, but that's it. Re-take the pictures and be sure "one-time-only" events are covered by more than one photographer.

6. **Problem:** Print is "gray with little or no contrast.

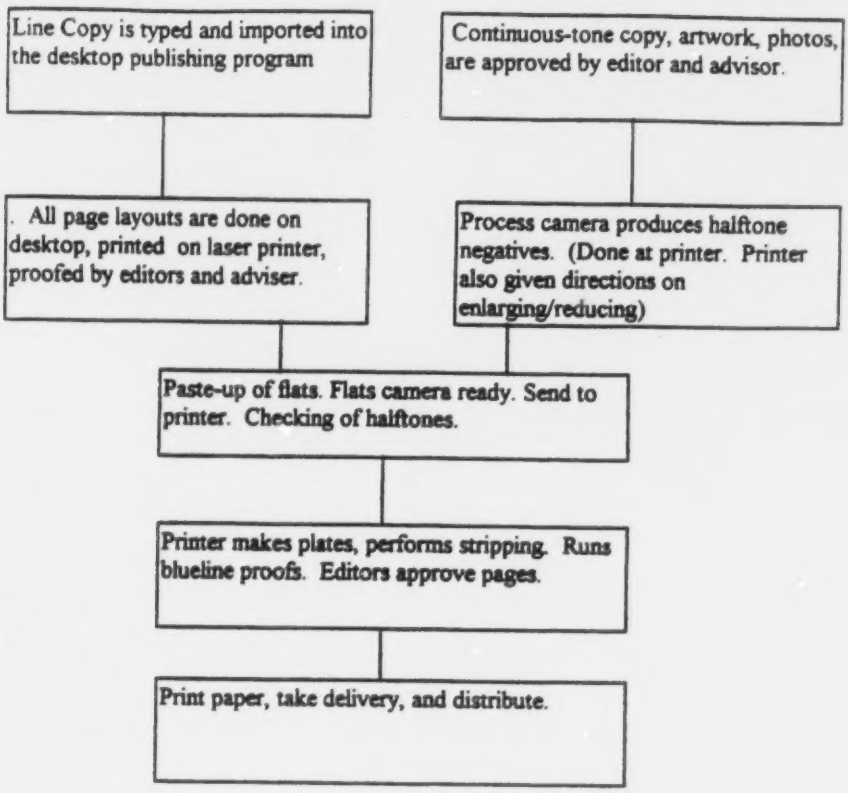
   **Cause:** Underexposed, underdeveloped.

   **Solution:** Can refix it, but that's it. Re-take the pictures and be sure "one-time-only" events are covered by more than one photographer.

## Sample Photography Assignment Flow Chart


Editors meet with Section Editors/Page Teams to plan pages.
Editors make photo assignments to photographers and set deadlines.
Photographer shoots film and develops as soon as possible after event. Photographers develop photos in school darkroom, can use class time (with adviser approval) to do this. Photographer provides contact sheet to editors and adviser 2-3 days (or sooner depending on deadline) after event.
Editors/Section Editors pick photos, adviser approves them. Cropping/Scaling needs determined and then the contact sheet and request for photos is given to photographer. Deadline is assigned.
Staff writes photo captions for photos.
Photographer develops prints. All cropped and scaled photos are due at the latest one day before latenight/production deadline.

## Sample Production Flow Chart


Line Copy is typed and imported into the desktop publishing program
Continuous-tone copy, artwork, photos, are approved by editor and advisor.
. All page layouts are done on desktop, printed on laser printer, proofed by editors and adviser.
Process camera produces halftone negatives. (Done at printer. Printer also given directions on enlarging/reducing)
Paste-up of flats. Flats camera ready. Send to printer. Checking of halftones.
Printer makes plates, performs stripping. Runs blueline proofs. Editors approve pages.
Print paper, take delivery, and distribute.

**Sample Photography Assignments**

1. Have students cut out and label the following types of pictures:

close-up
selective cropping
rule of thirds
horizontal lines
vertical lines
diagonal lines
triangular pattern
selective focusing
framing
unusual angle
s-curve
silhouette

2. Have students pick five photos that they consider good and tell why. Have them find five poor photos and tell what the photographer should have done differently.

# Teaching style, types of stories, and story ideas

Style is the newspapers distinctive look. Style encompasses how a student writes. Is it to be November fifth or Nov. 5? These are the decisions made in style. Newspapers and yearbooks should be consistent in style. I recommend that the staff develop their own style and that it be prominent in the staff manual. An example of a staff manual with style rules is found in the appendix.

Editing for style can and should take place at the student level. However, the adviser must be consistent and firm in correcting style errors. Style errors strongly detract from a publication of excellence. A good resource for style instruction is Junior High Journalism, Chapter 2.

While style is important, it is fixable. Students, with practice, will grasp how to identify someone, write a date, and write numbers in a sequence. Students will have more trouble with finding story ideas and putting them into the appropriate categories. Many middle school students will have difficulty seeing that a news item may become an editorial item. They also may try to write every newspaper article from a news-oriented perspective. Therefore, story ideas and the angle from which to approach the story is very important. Students may come up with a topic of homecoming queen, but the angle that they often is boring and uninteresting. It usually starts off something like "Sissy Person, senior, is this year's homecoming queen." Since this is old news to most students by the time the newspaper comes out, the story is uninteresting. Students can find story ideas by using the beat system. Each student is responsible for meeting with a teacher,

administrator, or staff member. These contacts are called the student's beat. Students will ask these contacts for story ideas. Students are also responsible for generating two news, features, editorials and sports ideas before the deadline date. Beats and story ideas should be due a few days before story assignments need to be made.

The main types of stories that have been already noted are news, features, editorials, and sports. News stories focus on events and issues that are currently happening. What is news becomes up to the student staff. They will make this determination based on proximity, timeliness, prominence, consequence, human interest, conflict. Proximity is how close the story is to the reader. What is going on in Atlanta may not be of interest to students in California. Timeliness is how current the story is. Prominence is how important the person or issue is. Consequence is the effect that the story will have on the reader. Human interest is just that, will it be of interest to the reader. Conflict is of interest by nature that conflict between people is interesting. Petty squabbles, however, have no place in a newspaper of excellence.

Feature stories are usually called soft, interesting news. Feature stories can be about topics or people. The personality sketch is a type of feature story. Feature stories are usually not timely, meaning that they can run at any time. Other types of feature stories include the historical feature and how-to feature. An in-depth feature will cover a topic in great detail and depth.

Sports stories focus on sports related topics. Sports stories can fit into the news or feature category. A sports news story tells about the sporting events or what occurred. A sports feature can be on individual athletes, or such topics as sports superstitions.

Editorials are where the students on a staff express their opinion. Included in the editorial division, but not necessarily on the editorial page, are columns. Individual staff members write columns. Columns are their own separate forum for their opinion. A columnist can write sports, news, or feature columns. While many columns are found on the editorial page, sports and feature columns are often found in those respective sections. Critical reviews of plays, movies, and books are also editorial items and should be labeled as opinions, especially if they are found on the feature pages.

## Sample Story Ideas and Angles--Newspaper

### News Ideas

1. Building Overcrowding: focus on a teacher whose classroom is on a cart.
2. School Portrait Schedules: focus on why this company is used, although every year something goes wrong.
3. Student Council: midyear update, have campaign promises been kept
4. Cafeteria Rating: cafeteria always receives 100% on its Grade A Health score. Tell what an inspector looks for
5. Magazine Sales: where is all the money raised spent
6. District technology: where does our school compare with others
7. Students who fail: how many who fail are actually retained
8. Gangs: interview police for facts, write article separating fact from fiction
9. Fighting: why they occur
10. Suspensions: look at how many are repeat offenders
11. Locker burglaries: report on why they have decreased
12. Gambling: report on bets on sporting events, serious or just fun
13. Class rank: how it is determined and what is reported
14. Student files: who has access to this information in light of the new state law
15. Honors/Challenge courses: who gets in and who decides, also who tries out
16. Aries Award: How the award originated, past recipients, how to apply
17. School elections: interview and present platforms of candidates
18. Teacher of the year: what is it and how do they get it
19. Religion: allowing of holiday decorating at school
20. Drama Production: preview production, time involved, and actors
21. Spring floods: looking at family effected
22. Snow days: why/how school is closed and when days need to be made up
23. Absenteeism: looking at daily numbers, compare to other schools, what happens to repeat offenders
24. Desegregation: is it working
25. Problems/Solutions: focus on the principal's vision for the future

### Feature Ideas

1. Smoking: what local celebrities say about it
2. ESL students: profile differences between U.S. and other countries
3. Summer Plans: survey of what students do, where they go
4. Dating: where kids go on dates
5. Dating: what were teachers first dates
6. Money: how students earn it and where they spend it
7. A day in the life of a substitute: follow a well-known sub through the day
8. Generation gap: what teachers like versus what students like
9. Cheating: why do students cheat on test or copy homework
10. Depression: what it is and how it affects people
11. Alcoholism: what it is and how it affects people
12. Teachers: who has been there longest and what changes have they seen
13. Teachers who hold 2 jobs: why and what are they
14. Discipline: How parents discipline their children (survey)
15. Library: what books are checked out the most
16. Black History Month: interview a black teacher who went through the civil rights movement
17. Famous relatives: students with famous relatives
18. Famous students: focus on students who have acted in community theater
19. What students eat: favorite foods
20. What students eat: vegetarians
21. Handicapped students: how they adapt to school
22. School nurse: a day in the nurse's office

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23. Tennis shoes: what's in, what's out, why are they so important
24. AIDS: awareness
25. TV Commercials: How they (or do they) influence?
26. TV commercials: students pick their favorites
27. End of the year: interview students on what they got from it.

## Sports Ideas

1. Community basketball: an intramural interdistrict league with over 200 kids, yet no one goes to the games except the players and parents
2. Basketball records: statistics, who set them
3. School football records: statistics and who set them
4. Gambling: do athletes gamble on their events
5. Superstitions: look at things athletes do to prepare for a game
6. Cheating: do athletes cheat during games
7. Gym usage: how events scheduled affect PE classes
8. College teams: survey of favorite college teams to watch
9. Super Bowl: have students pick the winner and scores
10. Student athletes: interview students who practice their sport for hours on their own time
11. Student gymnastics: training and competition
12. Teachers who coach sports: why and how they are involved
13. Anorexia/Bulimia: How it affects girls/athletes
14. Weightlifting: benefits to both sexes
15. Sports medicine: what happens when players are injured
16. Sports medicine: preventing common injuries
17. Weight loss: interview a doctor about the proper technique
18. Tennis shoes: are the most expensive ones better
19. School rivalry: historic feature or origins of high school rivalry
20. Athletic Letter: compare number given out to other schools
21. Athletic letter: some coaches give more varsity letters than others
22. Sports v. Social: how do athletes still have a social life
23. Favorite Pro Sports: which sport is the students' favorite
24. College/Pro Gear: the amount kids pay for it, why they wear it
25. State Angle: what exactly happens when an athletic team goes to state

## Sample All-School Attitude Survey

Name: (Optional)_____

Grade: ___9 ___10_____11____12

Gender: _____male _____female

1. Where do you eat lunch most often?
   A. school cafeteria/school grounds
   B. McDonalds
   C. Subway
   D. Hardees
   E. Don't eat lunch
   F. Other

2. What is your average weekly income
   A. No weekly income
   B. $.01-10
   C. $11-20
   D. $21-40
   E. $41-60
   F. $61-80
   G. $81-100
   H. Over $100

3. In a week, on which item do you spend the most money?
   A. Clothing
   B. Hobbies
   C. Music
   D. Auto
   E. Food
   F. Recreation
   G. Savings Account
   H. Other

4. Do you have a job? _____yes _____no

5. Is your job
   A. Less than 20 hours a week
   B. 21-30 hours a week
   C. More than 30 hours a week

6. How many hours of television do you watch a week?
   A. zero
   B. less than one hour
   C. 1-5 hours
   D. 6-10 hours
   E. 11-20 hours
   F. over 21 hours

7. What is your favorite music to listen to?
   A. R&B
   B. Rap
   C. Easy Listening
   D. Heavy Metal
   E. Pop
   F. Alternative
   G. Classical
   H. Country
   I. Jazz
   J. Other_____

8. What is your favorite Radio Station
   A. K-SHE 95
   B. KSD 93.7
   C. WIL
   D. KMJM
   E. 105.7 The Point (KPNT)
   F. WKBQ (Q104)
   G. KMOX
   H. Other_____

9. Have you ever tried smoking? _____yes _____no

10. Why did you begin smoking?

11. Why do you smoke?

12. When did you begin smoking?
   A. 10
   B. 11
   C. 12
   D. 13
   E. 14
   F. 15
   G. 16
   H. 17
   I. 18

**Sample Activities**

1. From newspapers, preferably student publications, clip well-written examples of the following:
   A. News story
   B. News briefs
   C. Sports story (game coverage)
   D. Sports personality feature
   E. Sports feature
   F. Personality feature
   G. Historical Feature
   H. Personal experience feature
   I. Sidebar Feature
   J. Human Interest Feature
   K. How-to feature
   L. In-depth feature
   M. News or feature story localizing a national event
   N. Featurette
   O. Personal opinion column commenting on a controversial issue.
   P. Humorous personal opinion column
   Q. Sports opinion column
   R. Critical review

2. From newspapers, clip examples of stories which feature the following news elements:
   A. Proximity
   B. Timeliness
   C. Prominence
   D. Consequence
   E. Human Interest
   F. Conflict
   G. The unusual
   H. Humor
   I. Young Children
   J. Animals

3. Locate a well-written news or feature story, clip and paste it on white typing paper and mark each paragraph as the lead, attributive paragraph (direct quote, indirect quote, or partial quote), transition or conclusion.

4. From a yearbook list 10 stories covered from a standard angle rather than an unusual . For each story create a new, fresh angle.

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## Sample Ideas with Angles--Yearbook

| Story | Angle | Headline | Photo |
|---|---|---|---|
| **Student Life (all pages in this section will have a quotebox w/pictures as secondary coverage)** | | | |
| 1. Blood drive | first drive ever | First drive nets 117 pints | someone giving blood |
| 2. Politics | candidates/students campaigning | (Party) sweeps it all | students celebrating victory |
| 3. Snow | how students spend snow days | There's no day like a snowy day | Snowball fight |
| 4. Winter holidays | shopping/what students | Holiday spirit invades | students shopping |
| 5. Student Jobs | look at various part-time jobs | All in a day's work | student working at job |
| 6. Halloween | how students celebrated | Ghouls on parade | students dressed up at school |
| 7. Transportation | how students get to school | Stuck on a cold corner | getting on a school bus |
| 8. Fall Dance | girls asking guys out | Turn about is fair play | students dancing together |
| 9 Foreign Exchange | who came/who went | A whole new world | Students greeting each other |
| 10. Off Campus Sports | skiing, AAU etc. | Options to a sporting life | Student skiing, karate, etc. |
| 11. Fall Play | wet sets for opening night | Keeping the wet tradition | Students acting in play |
| 12. winter dance | finding a date for the dance | Dancing the winter away | students dancing |
| **Academics (all pages in this section will have a sidebar feature as secondary coverage)** | | | |
| 1. Art | what goes on in the classes | Molding a lump of clay into a masterpiece | students working on project |
| 2. Band | parades, competitions | Marching to the beat of one drummer | students playing |
| 3. Orchestra | preparation for performances | Turning sour notes to sweet | students in rehearsal |
| 4. A Cappella | sights/sounds into class | Raising voices to new heights | robed students performing |
| 5. Business/Vo-Prep | non-college bound | Employing skills for the future | students working out in field |
| 6. Social Studies/English | class topics | Discussing everything from Shakespeare to Civis | students working in classroom |
| 7. Math/Science | interdisciplinary units | Crossing the mythical line | students working on projects |
| 8. Practical Arts | sights/sounds | Building bridges to withstand bricks | students working on projects |
| 9. Publications | meeting deadlines | Living at school until 2 AM | students working on paper |
| 10. PE | different classes available | Ping-Ponging for PE credit | students playing ping pong |
| **Organizations (a quick quiz is a little sidebar of questions that give facts about the organization. Answers too)** | | | |
| 1. AFS | foreign exchange students | Finding the best of both worlds | Students at Activity |
| 2. Chess Club | spending time playing | Beating a king with a pawn | Students playing games of chess |
| 3. Boys' Pep Club | the bonfire | Death to the Dummy | Putting together the bonfire |
| 4. Radio Club | who they have reached | Signals reach wide audience | working on the short-wave radio |
| 5. Black Awareness Club | culture day | Celebrating History and culture | students in traditional African dress |
| 7. Girls' Pep club | feeding teams/locker signs | Taking care of the hungry teams | picture of members making signs |
| 8. National Honor Society | service project | Send in the Clowns | student clowns with sick children |
| 9. Pom Pon | the silliest routine of all | Wiggling to 'Willie the Worm' | students in performance |
| 10. Quill & Scroll | 5000 boxes of candy | Sugarcoating convention fees | students at JEA convention |
| 11. Student Council | member apathy | Fewer members serve council | students working on project |
| 12. Cheerleaders | major game rainouts | Another night standing in the rain | girls giving cheers |
| **Sports (spring sports go in the yearbook supplement--all pages will have secondary coverage of game scores)** | | | |
| 1. Varsity Football | new coach taking over | Dudley era begins 10-4 | game coverage shot |
| 2. J.V. Football | offensive line scoring | Offense! Offense! Offense! | game coverage shot |
| 3. Freshman Football | 5-0 season | 'Miracle Mike' takes off | game coverage shot |
| 4. Girls' Tennis | state champions | State: Game, Set, Match | game coverage shot |
| 5. Cross-Country | a long, hot fall | Sweating to make that final mile | meet coverage shot |
| 6. Girls' Soccer | first year for the sport | Kicking their way to the top | game coverage shot |
| 7. volleyball | winning tournament | Serving Fox a 15 point defeat | game coverage shot |
| 8. Varsity Soccer | injured senior players | Injuries defeat soccer players | game coverage shot |
| 9. J.V. Soccer | one single win | 'We gave it our best shot' | game coverage shot |

| | | | |
|---|---|---|---|
| 11. Boys' Swimming | 3rd in state | Swimming their way into third | meet coverage shot |
| 12. Wrestling | Harris Burton takes 1st | One single pin for victory | meet coverage shot |
| 13. Girls' Basketball | defeating rival Fox | Feeling the taste of sweet revenge | game coverage shot |
| 14. Varsity Basketball | 3-pt shots increase | Finding the basket at the end of the rainbow | game coverage shot |
| 15. J.V. Basketball | 21-1 season | Rebounding for 7 overtime wins | game coverage shot |
| 16. Freshman Basketball | twin brothers | Twins dominate center court | game coverage shot |

**People (Most stories will be interspersed with the class pages and will be the secondary coverage on that page. Other secondary coverage could include survey results)**

| | | | |
|---|---|---|---|
| 1. Karate | students who do this | Striving for the black belt | student doing karate |
| 2. Beating the winter blahs | ways students did | Cabin fever explodes with 5 snow days | student sewing |
| 3. Favorite Movies | Oscar winners | Oscar winners not student favorites | purchasing movie tickets |
| 4. Video Games | parental ratings | Going on a killing spree | student playing game |
| 5. College plans | picking a college | Finding the next place to call home | filling out college applications |
| 6. Young Life | Christian group attracts kids | Packing 200 students into a basement | students doing young life skits |
| 7. Student Nicknames | how they got them | Just call me 'Little Bit' | b-ball player w/n.n.--game shot |
| 8. Favorite Restaurant | where students go | Italian food tops with palates | students eating at restaurant |
| 9. Top Shopping Areas | where students go | Descending on the mall every Friday night | students out shopping |
| 10 Lockers | what students hang in them | Cars, Models, and notes cover lockers | students at their lockers |

## Sample editorial topics

1. Dress Code

Students are against a dress code. Reasons include that it limits their rights for self-expression. School board, however, has taken recent court decisions and instituted a policy that is to be enforced. School board's reasons are that many fights in school have been linked to gang clothing and the way that this clothing is worn.

2. School Prayer

Does it have a place in school? Should a moment of silence be held? How will this benefit the students? How will it be implemented? The issue is not as simple as it seems--what makes up "Prayer" and what doesn't?

3. Retaining Honors Classes

With the move against tracking, honors classes are beginning to disappear or be opened up to anyone. Should honors courses be taught at school, even if only a few students are eligible to take them? Or is the money better spent educating the majority of the students.

4. Open Lunch Policy

Students want to eat off campus at several fast food restaurants, however the school does not have a policy allowing this. Students may only eat in the cafeteria.

5. Usefulness of Homeroom

Students arrive at school at 7:15 only to sit in a homeroom until 7:30. The school feels this time is important because it allows for busses to be late and then first hour is not interrupted with late students. Homeroom is ungraded and students basically use it for study hall. Because of homeroom, students attend 15 extra minutes of school each day.

6. Conduct at Pep Rallies

Because of poor behavior of the students, such as booing and jeering, all pep rallies have been canceled for the year.

7. Homework Policy

Parents want more, students want less. Some teachers give it, some don't. The school does not have a homework policy requiring a set amount of homework a night, and some parents have proposed to the School Board that one be instituted.

8. Smoking

This is a life or death issue and smoking occurs in the bathrooms of the school since it is a smoke-free campus, making the bathroom a disgusting place to be.

9 Intercom interruptions

Is every interruption necessary? The school uses its intercom and it disturbs classes and learning.

10 Vandalism

Students feel the need to mark their territory by doodling on desks, books, etc. More destructive vandalism includes spray painting gang graffiti, destroying benches, etc. Other students would like to work in a clean, decent environment.

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# Teaching Writing

Most of the time in a middle school program should be spent teaching writing. Getting the message across is the most important part of a program of excellence. *Junior High Journalism* and *The Radical Write* are two excellent textbooks to use to teach writing. These books do a far more extensive coverage than this section will, and they do it better than this author ever could.

Good writing starts with a good story idea. After students have their story idea they need to organize their thoughts. Students need to do some research on their topic, if applicable, and they need to select who they want to interview. This is an area of potential bias for interviewers. Students need to pick the appropriate people, and be sure to find a representation of the school population. It is important that the stories reflect the ethnic diversity of the school and that not all seventh grade white students are interviewed on a story about cafeteria food, for example.

To interview, students need to be prepared. Interviewing is an art. In order for students to get the best quotes and information, the reporter not only has to be a good listener, but the reporter must ask good questions.

Unless it is a fast-breaking news story, most interviews are set up in advance. The reporter needs to be prepared. The reporter should follow the following steps:

1. **Research.** If there is time, look up the facts of the event, or find out information about the person. Don't ask obvious questions like "when did you win the award," when this is something a reporter should know in advance.

2. **Make a list of questions.** In an interview it is important to be prepared. The reporter should know what he or she wants to talk to the subject about. People won't just volunteer information.

3. **Edit, organize, and memorize your questions.**

4. **Schedule the interview.** The reporter should be on time and dressed nicely.

5. **Watch body language.** The reporter should be very aware of his/her conduct in the interview. The reporter should not chew gum, and should also watch the tone and pitch of his/her voice.

6. **Take good notes.** A reporter should not be expected to remember it all. It is okay for a reporter to ask the subject to confirm what they said if necessary.

7. **Thank the subject.** A reporter should thank the subject when the interview is over and set up a time to meet for a follow-up interview if necessary.

Interviewing should be a fun experience for the most part and not a chore. Students should feel free to interview people they don't know and should be encouraged to interview people besides their friends. I have sent back stories (that quote the same group of people over and over) for rewrite and told the reporters to find new and better quotes.

According to Bobby Hawthorne, author of *The Radical Write*:

> Every story needs a minimum of two quotes. Quotes give stories credibility, timeliness, and interest. Quotes must be firsthand. Don't lift them from other publications...Quotes must be real. Don't interview your friends or friends of your friends. Many students are turned off by their school newspapers and yearbooks because they consist of the same quotes from the same people, page after page. Quotes must be valid. The sources must have knowledge about or experience with the subject.[1]

Students need to be aware of and follow these guidelines in order to have a story of excellence. Students want to read the newspaper or yearbook, but it cannot be a cheerleader for one group of kids at the school. One way I check quotes is to have a student highlight the names of those quoted on a master list of all the students in the school. This makes for a quick reference to see who has already been quoted. Obviously the student council president will be quoted more often, but be sure to strive for variety.

After the quotes are gathered and the reporter makes sense of his/her notes, the actual writing of the story begins. I don't teach the inverted pyramid (making sure the who, what, where, when, why, and how are in the lead) until after I have taught my students how to write leads that entice the reader into the rest of the story.

"First, (the reporter should) ask (him)self 'What is this story about?' Then discard any information that does not advance the theme of the story...Second, ask yourself, 'What part of this story will be the most interesting to the readers? What will be something my readers don't know? And even if readers know a little about it, how can I tell this story in a way that will make them want to know more?'"[2]

These questions will help the writer focus on the story and what it is about, and what the reader wants to know. I also ask my reporters to think about what interested them about doing the story. This is often their lead.

After the lead, the rest of the story should hopefully fall into place, but often it doesn't. Middle school writers have a tendency to ramble or a tendency to get off track and tell the story in a total random order. It will be important for the reporter to decide what is a transition paragraph, what should be quoted directly, what should be indirectly

quoted, and so forth. "The success of the story will be determined largely by the writer's ability to dovetail description with analysis and/or interpretation. What happened? Describe it. What was the source thinking while it was happening? What happened next?"[3]

Although an article or story is formed by the reporter, unless it is a column or editor, the reporter should avoid direct editorializing. "Absolute objectivity is impossible to achieve because decisions must be made by human beings who function in a process that is quite subjective."[4] Reporters are often telling their interpretation and are using their own biases every time they select a quotation, paraphrase something, etc. This is not wrong, but the reporters do need to be trained to be perceptive to this natural tendency for bias. This way they can make sure that they are being as objective as possible and are not taking a lazy way out. While absolute objectivity may be impossible to achieve, responsible reporting is always to be a goal and to be achieved. "Interpretive reporting provides unbiased background information that allows readers to form their own opinions or take specific action based on perspective and knowledge."[5]

Once written, the story needs to be pulled together. "a unified story expresses one idea or thesis. All information in the story develops that thesis. Of more importance, the writing flows in a logical order."[6]

There are no set steps for good writing. It is a process. Students need to focus their stories and make sure that they are not trying to tell too much, but at the same time they are telling the whole story and giving the reader the whole picture. Word choice becomes very important, and students need to learn how to best say it.

In addition, students need to read examples of good and bad writing. The good examples, those of excellence, show them what to strive for. The bad examples are useful as well. Students can critique these and see what mistakes another writer has made (and published). Often students learn not to make the same mistakes once they can identify them in other's writing.

Writing should be the main focus of any middle school curriculum for a journalism program. My students are required to write one article for each issue of the paper. These articles are the ones that will perhaps be published. In addition to these I do many writing exercises to build writing skills and help students achieve excellence in their writing.

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1. Hawthorne, Bobby. *The Radical Write, A Fresh Approach to Journalistic Writing for Students.* United States: Taylor Publishing Company, 1994, p. 75.
2. Ibid. p. 87
3. Ibid. p. 88
4. Ibid. p. 93
5. Ibid. p. 99
6. Ibid. p. 111

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## Sample Interviewing Unit

### Interviewing Unit

**Day One:** Have students write a list of ten blind questions to ask a person. After they write questions, have them ask another student in the class the questions. Discuss the results. This activity will show students quickly the need for good questions. Ask: How many questions were answered with yes or no? How many questions gave good quotes? Give lecture. Outline follows:

Lecture Outline

I. Types of Interviews
- A. News Interview
  - Based on a news story, usually only one or a few persons are questioned at a time
- B. Group or Symposium Interview
  - Asks questions of several people. Reporters need to ask questions the same way to obtain an accurate response
- C. Personality Sketch
  - Designed to portray interviewee's personality

II. How to Interview
- A. Research the subject or topic if time permits.
- B. Draw up a list of questions in order to keep the interview running smoothly. It helps to memorize the questions. Ask good, thought-provoking questions. Edit, rewrite, organize your questions in a logical manner.
- C. Set up interview at the subject's convenience.
- D. Body Language and Conduct
  1. Avoid staring at the person.
  2. Dress appropriately.
  3. Do not chew gum or your pencil.
  4. Introduce yourself.
  5. Watch volume, pitch, and speed of your voice.
  6. Small talk helps to start the interview.
- E. Take good notes.
  - Use the 1/3 and 2/3 paper trick or a reporters notebook.

III. After the Interview
- A. Process your notes, ask questions if you need clarification.
- B. Verify quotes for accuracy after the story is written.

**Day Two:** Watch the video tape (half-hour) hosted by Sam Donaldson on Interviewing Your Source. Take notes during the video. Discuss video tape. Homework: write a paragraph about what you learned about interviewing.

**Day Three:** Work on writing good questions. Discuss what makes a good question. Have them brainstorm things that they know about the adviser. Tell them that their job is going to be to interview me. Have them make a list of ten good questions. Have them ask me the questions. I will answer all that are not inappropriate. At the same time the students need to take notes. This activity will help them work on questions and notetaking.

**Day Four:** Discuss some news events at school. Using the overhead, brainstorm a list of questions that could be asked. Possible questions for a story on the price increases in the school cafeteria:

1. Why did prices increase on snack items but not on plate lunches?

2. Could you explain how the federal government subsidizes plate lunches?
3. How do students qualify for free or reduced lunch? Has the increase had an impact on them?
4. Where does the profit from the snack items go?
5. How does the sale of snack items benefit the students?
6. What percentage of the total cafeteria sales do the snack items make up?
7. Who made the decision to increase the prices?
8. How were students and faculty notified about the price increase?
9. How have price increased complaints been dealt with?

**Day Five:** Interview a partner in class about their life. Discuss finding an angle. Write the questions, conduct interview, and take notes. For homework: write story.

## Samples of Leads

**A. Literary allusion**

There's madness in the air. This is the month of Halloween and of the return of Edgar Allen Poe, in the flesh, to UM-St. Louis.

**B. Historical Allusion**

It happened only once before, twenty years ago. And, until yesterday, everyone had forgotten it even had existed.

**C. Description**

Mississippi Nights is empty and dark, except for a few lights that shine on the stage. John Covelli takes his place at the keyboard and Matt Tecu places himself behind his bright red drum set, so that during the jam session the only thing that one can see is Tecu's head bobbing with the beat.

**D. Staccato**

Birds and bees. Boys and girls. AIDS and controversy. Because of parental protest, the School Board tabled the new sexual education curriculum to be taught in ninth grade health class.

**E. Anecdotal**

Business was failing. Bills needed to be paid. And to top it off, for two months Howie Snider, owner of Shakey's Pizza Parlor, had movie cameras filming almost every move he made.

**F. Capsule**

The "Suffering Hour" for Anacrusis has passed. With the launch of their second European album and their first American one, Anacrusis enters the nineties with "Reason."

**G. Character Portrait**

Working constantly with pressure and being under the spotlight doesn't seem to bother St. Louis rhythm and blues artist Kenny Shade. In fact, he thrives on it by working one full-time and two part-time jobs.

**H. Pun**

Wild life or wildlife? After a field trip complete with bee stings, snake bites and a broken leg, the science club field trip to the wild certainly was.

**I. Contrast**

Choosing their own hairstyle, makeup and clothes is a way of life for many American girls. But in some foreign countries, even these American, taken for granted, dress freedoms are often dictate by the government.

"American kids are lucky compared to us," Anne George, exchange student from Malaysia, said. "I had to wear a uniform to school and wear my hair a certain way. I also couldn't wear jewelry or makeup."

**J. Then and Now**

Three days ago students could wear just about anything to school. Now, because of the increase in gang violence, the School Bard instituted a formal dress code effective immediately.

**K. One Word**

Finally!

After twenty-nine years, LHS again reigns as state basketball champions.

**Sample Editorial--Newspaper**

## Conduct at Pep Rallies

The annual School Spirit Pep Rally is no more. Citing student conduct at the Fall Sports Pep Rally, the administration has canceled all remaining pep rallies for this school year.

The conduct at the fall rally was pathetic. Students booed the varsity football team, jeered the soccer team, and made catcalls at the girls' field hockey team. One senior student went as far as to call out to one of the freshman cheerleaders and ask her to lift her skirt and bend over.

The administration, however, through its investigation, found that students had been riled up before the pep rally by a group of ten seniors. These ten seniors admitted to the fact and faced disciplinary action, including suspensions, community service, removal from sports teams and school social events. The student provoking the cheerleader was disciplined further under the district's sexual harassment policy.

While student conduct was deplorable, education is about learning from mistakes and going forward. The School Spirit Pep Rally, a fifteen year tradition, should not be canceled because of the actions of a small percentage of LHS students.

LHS administrators should hold a variety of class meetings before the pep rally to discuss proper behavior. Most students booing and jeering had only done so because of the leadership of the ten student seniors, who now cannot attend any assembly, academic or otherwise. Students, however, need to also recognize that in order to keep a tradition alive, they, too, must be responsible for their own actions.

Pep rallies are an essential part of a student's high school career and essential to school spirit. The administration should give the students a chance to prove that they have learned from their previous mistakes before killing all LHS traditions for good. The administrations should reschedule the School Spirit Pep Rally, and the students should behave appropriately. If not, then the administration should cancel all further rallies.

## Sample Yearbook Feature Article and Sidebar

*Computer Vandalism*
*Feature Student Life Section*

To deal the roach problem, the school called in the exterminators. To deal with the computer problem, the school called in the police.

"After exhausting all our resources, the only way we could deal with all the computer vandalism was to post a security guard in the computer lab," computer specialist Mrs. Jane Newton said. "Off-duty police take turns doing a shift in the computer lab and are there in addition to the computer specialists."

Students compared the security guard to being watched by a baby-sitter..

"I absolutely hated it," senior Kelly Smith said. "As an honest person, it is humiliating to know that I need watching by a police officer just because some students couldn't keep their hands to themselves. This isn't kindergarten anymore but high school. I certainly don't need a baby-sitter."

Acts of vandalism ranged from simply rearranging keycaps to crashing hard drives. In addition to 42 mouseballs being stolen, 35 computer hard drives need repair and 1 computer was completely destroyed.

"In one week fifteen of our keyboards were damaged, one computer was destroyed, and nine mouse balls were stolen," Newton said. "The worst time was when the school network was completely short-circuited and the lab had to be closed for the day.

Vandals also downloaded pornography from the internet and using the school network, posted it onto all the computers. The pornography incident caused all building computers to be shut down for a day.

"Just thinking about the computer problem makes me furious," senior Lee Meier said. "I had to turn my English research paper that was worth 40 percent of my grade in two days late because of all the computer vandalism. Luckily my teacher understood. She couldn't run her grading program because of the pornography."

While some of the vandals remain at large, several who were caught in the act received in-school suspensions. The vandalism ended with the addition of the security guard in March, but not before costing the district $25.000 to exterminate the problem.

*Computer Upgrades Sidebar*

Computer lab users found and lost freedoms this year. District personnel posted a security guard to handle vandalism problems, but despite this the district also gave students more freedom.

All students who wanted to catch the wave could surf the net on the school's account. While some areas remained off-limits, students were able to visit far away lands and libraries.

"I found everything that I needed for my art project by contacting the Louve," freshman Jennifer Craig said. "It was a really great convenience just to work from school on my lunch break."

Other freedoms included an expanded computer lab schedule. The computer lab added an additional 20 hours to its schedule, opening at 6:30 AM and closing at 5 PM.

"I was able to work after school and catch the late activity bus home," junior Tyrone Garrett said. "This really helped me out since I wasn't sitting around school for an extra hour waiting for the bus. I could continue to work because the lab remained open."

Students also found the freedom to do more things. The purchase of two scanners allowed sophomore English students to put photographs into their autobiographies. Three additional laser printers made for faster printing, and the school also purchased more copies of educational games, letting more students play Sim City , Carmen San Diego, and Tetris.

# Teaching editing/evaluation techniques

The best way to teach these is through example. Editing and evaluation are different from proofreading. Students should proofread all their articles for typos, style errors, grammar errors, etc. Editing and evaluation is when the writer writes and rewrites until the story is perfect. The writer should almost never be satisfied with a first draft, and neither should the adviser. It is important that all stories that appear in print are stories that are worth telling.

To help my students become better writers, I have them critique articles from other school newspapers and yearbooks. I also have them critique each other's work before it gets accepted to the newspaper.

In addition to critiques, students can practice by rewriting newspaper articles that they critique. It is amazing how much better their lead writing becomes after they rewrite leads from other articles.

Students also become better writers by reading good, high-quality articles of excellence. By seeing what it is that they are to do, it is easier for them to do it. Also, be sure to provide lots of practice in basic proofreading. This, too, is important.

Each issue should also be evaluated. Was it clean and free from errors? Did the stories make sense? Were the stories placed correctly? Were the pictures and artwork clear and of benefit? Students should evaluate each issue and discuss how they can improve it. Students producing this year's yearbook should look at last year's book and so on.

To develop a quality program, students need not only to write and produce, but also to be able to constructively criticize their work.

# Special Issues of Concern

***Ethnic Diversity***

Schools are not made up of just one group of people. It is important that a yearbook and newspaper, or any publication, accurately reflect its readership.

"If journalism agents want to present an honest picture of the world community, all cultures must be involved regardless of economic status. Obviously, scholastic journalism must play a key role in forging a new direction for the modern media."[1]

It is important that a staff be made up of all types of kids. It is important that these kids accurately portray their school constituency. Journalism is a program that is very goal-oriented, and attracts all types. In addition, when the student body realizes that the student newspaper or yearbook cares about them, and not just one little group, more people will subscribe to the paper and buy yearbooks. No one wants to read about somebody else all the time, they want to read about things important to their lives. Middle school students especially follow this philosophy, by their very nature they are more egocentric and concerned about how things affect them.

It is also important that an adviser teach students how people are portrayed in the news. Teach them to avoid stereotypes, loaded terms, bad headlines, and unrealistic portrayals. None of these have a place in a journalism program of excellence.

Other areas to be on the lookout include photos, surveys, and in negative news. Being aware of multicultural differences is important, and also falls under the area of media literacy. The following activities are from "Preparing Tomorrow's Journalists for a Multicultural America:"

1. Ask students to brainstorm terms (especially adjectives and verbs) that they associated with crabs (negative) and teddy bears (positive.) Use this experience to draw parallels with other forms of stereotyping.

2. Have students read news stories about ethnic groups from all over the world. Circle the words/terms/phrases that journalists use to identify and describe a people and discuss their connotations or hidden meanings.

3. Have students examine stories dealing with communities of color and assess whether the angle of the story casts the community in a positive or negative light. Ask students to propose ways to report the story from a different angle.

4. Conduct a content analysis of a nightly news broadcast to determine how various categories of people are depicted. Have students quantify how racial groups and men and women are depicted and chart the results.[2]

As an adviser, it is your job to make sure that students are aware and sensitive about multicultural issues. This does not mean that issues with racial over/undertones should be avoided, but that the paper should strive for a balance and fairness.

***The Internet***

Using the internet is going to be a concern to advisers. The internet will probably not replace print journalism in the next few years (because most people don't curl up with their computer or sit on the toilet with it), but the internet and electronic age will have some effects.

While many schools are 10-years or so behind on technology, the internet is available for use to many of the students at home. This is not a problem, unless they

download pornography and then install it on the school computers, which occurred at my school. The focus of a middle school program should be on writing, not creating homepages or web sites that most of the students will not be able to access. If there is money and time available to do this then great. Most students will be surfing along in high school, and they will be on their staffs for more than one semester. Focus on the writing and production of the product that reaches the most students. These subscribers deserve excellence from the student journalists that are creating the newspaper and yearbook.

Students can use the internet to do research on national topics that they are trying to localize. My students used the internet to find the statistics on teenage pregnancy that became part of the personality feature on the pregnant girl at the school.

Also available on the internet are many high school web sites and the High School NewsWeb, a free, online newswire and resource center designed for high school journalists and their advisers.[3] Although set-up mainly for high schools, Brian Hanson-Harding, the publisher of the High School NewsWeb suggests that middle school students also might want to visit the site. In fact, in his article "NewsWeb Links Nation's High School Papers," he suggests that its not only for high school newspapers. "We have several middle school members..." he writes.[4] The site's address on the web is http://www.nvnet.k122.nj.us/newsweb and if you access the site hit "register" if you want to register your information. Hanson-Harding received a Christa McAuliffe Fellowship to initiate the NewsWeb.

The internet is a tool to be used carefully by advisers. Students can use it for their research and for publishing their newspapers or yearbooks in another arena. However, several schools have had problems with student internet use. Many school districts are coming up with contracts that students must sign before going online. In addition, there are programs available to block access to Web sites. Other software is available that will only allow an adviser to log onto the internet, and then let the student get on. This way the teacher is able to monitor who is using the internet at all times. The Spring 1996 issue of *C:JET* is devoted to the internet explosion. The issue deals with such topics as how to use the internet for research, web resources for discussion on acceptable use policies, web sites for first amendment research, and how to develop internet use policies for the computerized classroom. Back issues are available from the Journalism Education Association (913) 532-5532.

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# About the author

Michele M. Dunaway, CJE, teaches language arts and journalism at Rockwood South Middle School in the Rockwood School District in St. Louis County, Missouri. She earned a Bachelor of Science degree in Elementary Education at the University of Missouri--St. Louis (1987) and earned an MA in Media Communications at Webster University (1996). She holds five State of Missouri teaching certifications, including 7-12 journalism.

Michele currently serves as the JEA Middle/Junior High Committee Chairperson, and was a keynote speaker at the Oklahoma Interscholastic Press Association Fall 1997 Conference.

*The Rockwood South RAMpage*, the student newspaper Michele advises, was first published in 1994-95 and has received many state and national awards, including a Missouri Interscholastic Press Association All-Missouri All-Over Newspaper award April 1996, and an NSPA rating of First Class with three Marks of Distinction for 1996-97 school year.

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# Part IV: Worksheets and Handouts

## Newspaper

# Top Ten Reasons to be a Newspaper Adviser

By Pat Graff
La Cueva High School
April 25, 1995
Reprinted from NCTE's *English Journal*, September, 1995, by permission.

Some might say that to be an adviser of a newspaper—or for that matter, a yearbook, magazine, speech team, or drama club—classifies one for borderline insanity.

Having been an adviser for 14 years, I know that the craziness exists, so why do I do it? There are many good reasons to be a newspaper sponsor: I thought I'd share these.

10. **Extra pay**—I can always use the generous increment added to my paycheck each year. How many other jobs bring such satisfaction for so little?

9. **Nasty phone calls from the community**— These are good for character-building and keep me from becoming too cocky about my job. Nothing beats the rhetorical question that asks where certain parts of my anatomy are located.

8. **The occasional scorn of my peers makes me stronger.** I especially enjoy the challenge of entering the teachers' lounge after a particularly scathing editorial on bad teaching practices has appeared in the most recent edition.

7. **I didn't need a social life anyway.** And I always have something to do on weekends, with lots of other people, when we're meeting deadlines.

6. **Getting the adrenaline rush that comes with the note from the principal which says, "See me right away."** Better than any aerobic workout to get the heart rate up and the blood pumping.

5. **Opportunities to bond intensely with children who are not biologically mine.** The Sunday night we got locked into the school parking lot after working for 12 hours was really special. We told bad jokes for an hour waiting for the security guard to arrive to let us out, after copying various body parts on the copy machine in sheer boredom.

4. **Developing fund raising skills that are new, creative, challenging, and never-ending**—I need not ever fear being unemployed (See #6); I can always sell candy bars, t-shirts, pizza, posters, etc., etc.

3. **You know why they call them DEADlines**—There is certain personal strength shown when you crawl in the next morning to be "normal" after an extra-challenging deadline. (See Sunday night, #5). It's empowering to know you can look so bad and still teach, an adviser's own unique form of an Outward Bound experience....

2. **It's such a thrill to see spelling errors printed 3,000 times.** This doubles when the error is in a headline, on the front page, in 48 point type.

And the number one reason for being a newspaper adviser, (seriously, folks)—

1. **Seeing a culmination of the writing process, for my students, at its very best: a real audience, peer editing, critical thinking, publication, reader response, and writer satisfaction.** I wouldn't give it up for the world.

# The Maestro Method

JAOS Workshop ■ Dec. 16, 1997 ■ Candace Perkins Bowen

- **What is the Maestro Method?**
  - Introductions
  - An overview
  - Let's see it in action – a video
- **Why should we work like a team?**
  - Okay, it's fun and games time
- **How has it worked for others?**
  - Some sample papers
  - Some real life adventures
- **Adding graphics to your package**
  - What to use
    - Boxes
    - Dingbats
    - Overprints
    - Graphics
    - Color
    - Rules
    - Initial caps
    - Infographics
    - Reversals
    - Screens
    - Text wraps
    - Photos
    - Logos
    - Pulled Quotes
    - Subheads
  - When to choose it
- **Now let's maestro on your own**
  - Coming up with topics
  - Brainstorming
  - Packaging
- **How far can you go today?**
  **What can you do back at school?**

## What's in it for my publication?

- **Uses more minds in the process**
- **Allows everyone to feel part of the story – especially artists and photogs**
- **Focuses on answering reader questions**
- **Generates better story packages**
- **Helps focus on the graphics without losing content**

## The Principles of Maestro Planning

- **Everyone has ownership in the package**
- **Everyone must be willing and ready to participate; multiple viewpoints are essential**
- **All ideas must be given consideration**
- **When agreement is reached, everyone signs on to the story approach**
- **The Maestro is the referee of the sessions**

*Adapted from The Maestro Concept, A Report Prepares for the ASNE Convention, Buck Ryan, Northwestern University, 1993.*

# Maestro for your best!

Writer/Artist/Photographer

Phone #

Page Editor

Phone #

## THE STORY

## General Assignment Form

Run date

Story deadline

Art deadline

Photo deadline

Design deadline

## WHY SHOULD READERS CARE?

- 
- 
- 
- 
- 

## QUESTIONS THEY WILL ASK?

1. 
2. 
3. 

## THUMBNAILS

**Suggested Headline:** 

**Deck:** 

**Lead art/photo:** 

**Secondary art/photo:** 

## SIDEBAR OPTIONS

- ❒ List
- ❒ Map
- ❒ Chart
- ❒ Diagram
- ❒ Timeline
- ❒ Step-by-step guide
- ❒ Glossary
- ❒ Quiz
- ❒ Checklist
- ❒ Fact Box
- ❒ Table
- ❒ Quote collection
- ❒ Where to go/call/write
- ❒ Preview box
- ❒ Reader response

## CHECK

- ❒ Extensive background?
- ❒ All sources exhausted?
- ❒ Material analyzed and organized?
- ❒ Focus clearly evident?
- ❒ Only meaningful quotes?
- ❒ Lead & conclusion work together?
- ❒ All reader Q's answered?
- ❒ 1 copy each for EIC, copy, managing and page editors

*Adapted from forms created by Buck Ryan, The Maestro Concept, Northwestern University; Jack Kennedy, The Little Hawk, City High School, Iowa City, Iowa, and Tim Harrower's "The Newspaper Designer's Handbook."*



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# Leads: If we can't even get them started, how will they ever finish an article?

Why should I care?

How will this affect me?

Is this worth my time?

You can approach writing a story in several ways, but let's try something a little bit different.

Instead of using **WHO, WHAT, WHEN, WHERE, WHY** and **HOW** -- the usual summary lead -- try answering the questions on the left.

You may be surprised at the results...

Take one of the common stories in a high school newspaper -- the Homecoming wrap-up. It's two weeks old, the winners of float competition were announced on the PA, the queen was crowned in front of the entire student body at the pep assembly, and the winning football team got to ride through town the following Monday on a city fire truck. So what do you write?

> **The junior class won the float competition with its version of "101 Dalmations," and senior Kristen Kohl was crowned Homecoming queen Oct. 14.**

Ho hum... Why should readers care? Will it affect them? Is there a better way to spend their time than reading something they already know...if they want to?

So IF you think this is a necessary story -- and it may not be -- what could you lead with instead? If you delve deeper, can you find out if voting will be changed for next year? Or Kristen's sister was also queen? Or how much it cost to build the floats?

Why not try one of these:

✔ Descriptive:

**The brisk air blows into their faces, and anticipation grows as the skiers prepare to speed down the hill.**

✔ Anecdote:

**Humanities teacher Pat Smith estimates she could spend thousands a year on educational items for the classroom and courses she takes.**

**Based on her income, she worked eight full days last year to provide supplies for her students.**

**She doesn't often think about how much she's spending, but when the cash register rings up $400 at Office Max, she notices.**

**Smith is not the only teacher who does this.**

✔ Quote (indirect is usually better):

**Teen shoplifting at Westgate is not a major problem, mall manager Patrick Anderson said.**

✔ Allusion:

**Universal High has finally found a way to stop Father Time: a 30-year-old part from a now defunct company.**

✔ Direct address:

**Hold on to your hats and get ready to blast into a world of unlimited possibilities and knowledge beyond anything you've seen yet in school.**

**The Internet is coming.**

✔ Sentence fragment (yes, sometimes):

**Laughing, teasing.**

**Terrible nicknames, snickers and stares are just some of the abuse obese teens have to deal with, sometimes daily.**

✔ Shocking statement:

**Meet someone special, fall in love, lose your virginity.**

**Based on surveys and interviews, that seems to be the way teens view themselves and sexuality these days, and Universal City teens seem to be no different.**

# Newspaper Beat Sheet

**Issue #** _____

**Name of Beat** _____

**Name of Reporter** _____

**Signature of Person Consulted:** _____

**Date Consulted:** _____

**Summarize news for this area/group/activity:** **(Attach interview notes to back of sheet)**

**Story Idea(s) from Beat:**

**Names of other sources related to beat/story topic:**



*Beats due at beginning of class hour on date due. A missed beat is a missed deadline!*

# Scanning Photos for Newspaper

**Follow in order exactly. Do not skip a step.**
**These directions are for an Agfa Snap Scan 600.**

1. Place photo on **clean platen** (the glass). Clean with computer cleaning wipes, not spit, water or Windex.

2. **Open Photoshop 4.0**. Under the **FILE** menu, choose **Import, FotoLook**. It will open the scanning program. (if you ahve another type of scanner you will use your scanner's software or use Photoshop to get to you scanner software as we show here.)

3. Using FotoLook (Agfa's software), you will see a large screen of choices. Use these:
   - **Grayscale** for all photos (assuming you also work in black and white only)
   - **Reflective**
   - **300, 400, 600 dpi** depending on picture
     600 for really bad pictures, more if picture needs to be made larger,
     300 for great pictures
   - **Scale to ???** (it doesn't matter just yet)
   - **Gamma 1.8**
   - **Sharpness High 600%**

   Click on **PREVIEW**.

4. Use suggested window to **crop out all white photo edges** and "dead space". Try to match the finished shape of your photo. It has a great bearing on your scan. The more yours has to be scaled down, the more "dots" you need to be able to through away. If you have to scale the picture a lot, use 600 dpi or more.

   When you have the crop set like you think you will need, **compare its size to your actual layout box** (What? You haven't drawn your layout? Once you scan your picture, your layout box size is permanently set. Maybe you should quit and try later....).

   Go to Scale and choose Dimensions. **Type in your WIDTH exactly, the WIDTH you need the print to be when it is placed on your newspaper page layout** (it will figure your height for you; do not type in a height usually). If your width and height seem too far off from your box on your newspaper spread, play with the cropper shape.

5. Scan. Save as a **TIFF**.

6. Open in **Adobe Photoshop 4.0**. Open the **Show Info** window if necessary. Use the Info box to watch how dark your photo is at all shades from white to gray to black. **K=black**.

7. Go to **IMAGE**, drag to Adjust, highlight Levels and release. Adjust middle level to **1.2** or so. DON'T EXPECT TO USE A LEVEL AS HIGH AS 1.8.

   Use the slider bars to further adjust as necessary. You can adjust Brightness/Contrast a little, also. **Keep checking the Info Box to see what the levels of black (K) are. No matter what your screen seems to show, it is the value of the Info Box black (K) that indicates what your final coloration will be.**

7. (Cont.)

**YOUR PHOTO SHOULD LOOK ABNORMALLY LIGHT!**

The reason your photo should be lighter than you want is because of "dot gain." Dot gain refers to the amount of ink-bleed that newspapers have. You will need to ask your printer about the dot-gain for your press run. If you are printing on newsprint, your dot gain is probably 20-30 percent. That means colors that register 70 percent black could actually print nearly 100 percent black. Ah ha! Get the picutre? If you do not lighten your photos, all colors will be intensified and you will not like the results. Try for skin tones in the 20s tolow 40s range depending on shadows. Blacks need to be about 80 percent. You do not have to get it just right yet. You will be taking the photo down in steps. (Read through 8-9-10.)

8. Go to **Image Size** and set resolution to about one half your amount (150, 200, 300 usually). Check the photo size, too. It should still be **EXACTLY the width** of your layout box. EXACTLY! It can be a little taller (height) but not shorter than your layout box. If you have messed-up on the size you have to start over, no exceptions. A stretched scan will have a different resolution and will print badly.

9. Return to Levels as in #7 above. This time modify photo as needed to get betterpercents in the **Show Info window**. You may also try Adjust...Curves. The graph allows you to select specific percents to lighten or darken. Click on the diagonal line and move the "dot" up or down. **DO NOT RESET THE LEVELS TO 1.8 AGAIN. IT WOULD PROBABLY BE TOO LIGHT.**

10. Set resolution to a lower amount and repeat step 6 OR lower amount and repeat step 6 OR if satisfied, **set resolution to 110**. You may not go back to adjust levels, curves, brightness or contrast now. **No going back after you set resolution to 110 dpi or whatever resolution your printer tells you.**

11. Go to Filter, drag down to **Sharpen, highlight Unsharp Mask** and release. (Do not use Unsharpen Mask at the top of menu.) Set the **amount** between **50-200**. Set the **radius** to **0.4** every time. Set the **Threshold** between **0-10**: zero for good pictures, higher for others.

12. Save as a **TIFF** file with a **new name** (so you can go back to original scan if necessary).

NOTE: I cannot stress enough the importance of getting the scan sized right at the very beginning. All your careful computer tweaking will do no good if you end of resizing your photo. It is better to start over than hope the photo will work. In an emergency you might adjust the size up to about 5 percent, but that is the limit.

Yearbook photos require a higher resolution because they are printed on an imagesetter. We have to do our yearbook photos to 216 dpi/lpi. For that reason, we might start as high as 800 dpi for a yearbook print.

Name_____

Position_____

# The Liberty Bell

# 1997-1998 Staff Manual

Liberty Senior High School
Journalism Department
200 Blue Jay Dr.
Liberty, MO 64068
415-5345

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# Staff Goals

The Maestro Approach we will use this year is new to everyone.
It may not work too smoothly at first, but if we all try
to do the following things, the kinks in the process will work out faster.

1. Let's all do our best to get along and work as a team. Whether we make it or break it as maestros depends entirely upon our ability to work together.

2. In order to make everyone feel welcome and free to speak their minds, let's keep a positive and open-minded atmosphere at all times. Try to be supportive and helpful towards everyone and never hesitate to talk to an editor or the adviser if you have problems or concerns.

3. The stress level during deadlines can sometimes exceed comfortable, so to reduce the amount of unnecessary worry, try to stay flexible and always use your time wisely. If you have extra time, help someone else finish their work.

4. This year, let's all try to reach our full writing, design, editing, accuracy and coverage potentials. *The Liberty Bell* is both an informative and entertaining newspaper that is read by the student body as well as the community. We need to remember this as we constantly strive to produce an ethical, accurate and well-rounded paper.

5. Our paper would be fun to design and more interesting to look at if we had spot color or a four-color issue this year. To do this, everyone needs to sell enough ads to exceed the ad requirement. After doing so, help someone else out by soliciting with them or passing up call-in advertisers when your name comes around.

6. Don't let newspaper stress wear you down. Work hard but take advantage of all the parties, food and friends. Everyone is in this together, so be supportive and have fun. Newspaper takes a good balance of both work and fun to make it as a team.

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# Staff Members' Duties

## News Editor:

**Hold at least two front page maestro sessions each issue.**
Request art and pictures to go with news stories and give picture sizes to photography editor.
Check progress daily of front page art, stories, ads and photos and make suggestions.
Make sure beats are assigned and completed.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all news pages have been completed.
**Ultimately responsible for accuracy of page!**

## Sports Editor:

**Hold at least two spread maestro sessions each issue.**
Request art and pictures to go with sports stories and give picture sizes to photography editor. **Contact photography editor and cartoonist almost daily about progress.**
Check progress of sports ads, art, photos and stories and make suggestions.
Think of at least one sports feature idea per issue.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all sports pages have been completed.
**Ultimately responsible for accuracy of page!**

## Features Editor:

**Hold at least two spread maestro sessions each issue.**
Request art and pictures to go with feature stories and give picture sizes to photography editor. **Contact photography editor and cartoonist almost daily about progress.**
Check progress of features ads, art, photos and stories and make suggestions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all feature pages have been completed.
**Ultimately responsible for accuracy of page!**

## Opinions Editor:

**Hold at least one maestro session each issue to secure art and story length.**
Update staff box when needed.
Request editorial cartoons and give sizes to cartoonist(s).
Checking progress of opinion stories and cartoons and make suggestions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all opinions pages have been completed.
**Ultimately responsible for accuracy of page!**

# Staff Members' Duties cont.

## Entertainment Editor:

**Hold at least two maestro sessions each issue.**
Think of at least one **creative** idea for the entertainment page(s) per issue.
Request art and pictures to go with entertainment stories and give picture sizes to photography editor.
**Contact photography editor and cartoonist almost daily about progress.**
Check progress of art, photos and stories and make suggestions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all entertainment pages have been completed.
**Ultimately responsible for accuracy of page!**

## In-Depth Editor:

**Hold at least two maestro sessions each issue a depth is printed.**
Request art and pictures to go with in-depth stories and give picture sizes to photography editor.
**Contact photography editor and cartoonist almost daily about progress.**
Check progress of art, photos and stories and make suggestions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Stay after school until all in-depth pages have been completed.
**Ultimately responsible for accuracy of page!**

## Editor in Chief:

Set a good example and try to maintain a positive atmosphere.
**Stay until the paper is finished.**
Check deadlines and assign negative points to those who miss deadlines.
Seeing that all other editors perform their duties and give negative points or remove others from jobs when duties are not performed.
Lead brainstorming and evaluation sessions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Check progress of all pages and help editors with problems.
Taking whatever action is necessary to make a deadline.
Check layouts and ad placement.
Has authority to make final decision in most disputes.
Proofread pages on Tuesday night deadlines and sign page editor checklist when appropriate.

## Managing Editor:

Assign story, picture and ar t deadlines.
Provide staff with calendars and remind everyone of deadlines.
Help with brainstorming and evaluation sessions.
Attend Editorial Board meetings and provide 3 main ed ideas per issue.
Help with layout and design problems and questions.
**Stay until paper is finished.**
Oversee ad design and deadlines.
Proofread pages on Monday night deadlines.

# Staff Members' Duties cont.

### Business Manager:

Maintain files on each advertiser, containing latest bill and ad contract.
Bill all advertisers, using tear sheets, and do so in a timely manner.
Maintain advertising records as to accounts receivable and accounts paid.

### Advertising Manager:

**Set and enforce deadlines for new ads and ad designs.**
Place ads on pages.
Give ad layouts to editors.
Triple-check that ads sold appear in the paper.

### Staff Writers:

Write at least two stories each issue.
Help others with story, picture, art and ad design ideas.
Attend at least two maestro sessions each issue.
Help others on deadline nights whenever possible.

### All Staff Members:

**Write assigned stories on time following the standards of good journalism—using as many sources as possible, accurately quoting these sources, and double-checking all facts.**
**Type rough drafts of stories on time and revise story to achieve concise wording. Spell-check story and place in correct font and size, justified, with correct paragraph indents.**
**Handle criticism in a responsible way. Encourage offended people to write a letter to the editor and NEVER bad-mouth a story you don't agree with or the writer. Remember— We are all part of the same team and need to stick together.**
Sell and design ads and work with ad manager to see that ads are accurately printed in correct issues.
Complete journalism packets and exchange papers.
Write different types of stories to attain required inches.
Participate in Tuesday night work sessions.
Complete depth, beats, evaluations and other assignments.
**Contribute in a positive way towards the meeting of all publication deadlines.**
Complete additional duties of assigned staff positions.

# Three-week Flow Chart

✦ indicates assignments due
(B) & (E) indicate whether the assignment is due at the beginning or end of class

**Wednesday**
✦5 story ideas due(B)
✦1 spread idea due (B)
brainstorming session
assign stories

**Thursday**
✦3 main ed ideas due (B)
✦beats due (B)
assign stories
main ed meeting

**Friday**
DISTRIBUTION DAY
read paper
evaluate paper
work on rough drafts

**Monday**
MAESTRO DAY

**Tuesday**
✦maestro forms due (E)
work on rough drafts

**Wednesday**
EVALUATION DAY
✦evaluation due (B)
✦ad sizes due (E)
work on rough drafts

**Thursday**
work on rough drafts
check on photos, ads, art

**Friday**
✦rough drafts due (B)

**Monday**
✦folders due (E)
revise rough drafts

**Tuesday**
✦photos, art, ads due (E)
revise rough drafts

**Wednesday**
✦final drafts due (E)

**Thursday**
correct final drafts
maestro page layouts

**Friday**
✦final corrections due (E)
optional layout

**Monday**
✦layout night
pix, art, ads scanned, on page
headlines, captions written
basic layout (no huge holes)
start on story ideas

**Tuesday**
✦layout until done
start on beats

# Beat Sources

| | |
|---|---|
| **Art** | **Mrs. Payne** |
| Busines/Vocational | Mrs. Cooper |
| **Choir** | **Mrs. Burnett** |
| Band | Mr. Warnex |
| **Board of Education** | **Mr. Randy Hilton** |
| Superintendent | Dr. Ron Anderson |
| **Nurse** | **Nurse Peck** |
| Academics (check with two sections each time) | |
| **English Dept.** | **Mr. Chambers** |
| Mathematics | Mr. Gravina |
| **Science Dept.** | **Mr. Stevick** |
| Social Studies | Mrs. Bishop |
| **French/French Club** | **Mrs. Stevick** |
| Spanish/Spanish Club | Mrs. Cox |
| **German/German Club** | **Mrs. Thompson** |
| Library | Mrs. Finley |
| **Athletics** | **Mr. Butler** |
| Special Education | Mr. Jones |
| **Vocational** | **Mr. Beldin** |
| Administration | Dr. Jacobs |
| **Student Council** | **Mrs. Holferty** |
| International Club | Mrs. Cox |
| **National Honor Society** | **Mr. Bertoldie** |
| PTSA | Dianna Wheeler |
| **Cheerleading/Pom Pon** | **Mrs. Triplett** |
| Debate/Forensics | Mrs. Hale, Mr. Young |
| **Guidance** | **Mr. Elmore** |
| Scholar Bowl | Mrs. Jones |
| **Future Problem Solvers** | **Mrs. Jones** |
| Channel One/KLHS-TV | Mr. Stessman |
| **Drama** | **Mr. Young** |
| **TREND** | **Mrs. Thompson** |
| SADD | Nurse Peck |
| **Spotlight Players** | **Mr. Young** |
| **Additional Sources (check with one for each issue)** | |
| Cafeteria | Mrs. Linda Fox |
| Custodial Staff | Mr. Casey Anderson |
| **Transportation** | **Mr. Rohrs** |
| Key Club | Mrs. Cooper |
| **Serteens** | **Mr. Waldor** |
| Mock Trial | Dr. Jacobs |
| **Intramurals** | **Mr. J. Dunn** |
| Orchestra | Mrs. Grenewalt |
| **Environmental Club** | **Mr. Stevick** |

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# Newspaper Grade Requirements

## Semester Grades

Minimum requirements to *PASS* class each semester (with a D).

- The student will demonstrate a proficiency in writing acceptable news copy. (two per semester)
- The student will demonstrate a proficiency in writing acceptable feature copy. (two per semester)
- The student will demonstrate a proficiency in writing acceptable sports copy. (two per semester)
- The student will demonstrate a proficiency in writing acceptable editorial copy. (two per semester)
- The student will demonstrate a proficiency in selling and designing acceptable advertising.
  ($75 worth sold and one original ad designed per semester whether it is used or not)
- The student will complete a minimum of 2 exchange-paper evaluations per semester.
- The student will maintain an overall average of at least 60 percent.

## Quarter Grades (Grades are cumulative to the semester)

**Writing:** Forty percent (40%) of the grade will be determined by the student writing acceptable copy. Writing for each issue will be evaluated on the regular grade scale (0-100%) **ACCORDING TO THE FINAL DRAFT**. Generally, to receive an A grade (90% or higher) the student will be expected to write at least two stories per issue of acceptable quality and of different types. The average earned for writing will also be based on use of sources, use of varied quotes, writing style, vocabulary, difficulty level, creativity, mechanics, and other aspects of writing. Assignments for the issues in each quarter must include writing news stories, feature stories, editorials and sports in order to keep the writing average earned. Students who fail to write at least one story of each type cannot receive an "A" in newspaper for the quarter. In-depth writing over 200 words counts as feature writing.

**Advertising:** Twenty percent (20%) of the grade will be determined by the student's ability to sell advertising. Each student should sell $30 of advertising per 12-page paper. This requirement may be adjusted for smaller or larger papers or if the financial situation of the paper warrants. Extra ad dollars earned will be added to **POINTS** total, 2 points per dollar. It is the responsibility of the seller to be certain that the ad design meets the advertiser's request.

***Ad money lost because of ad errors cannot be counted toward the seller's minimum.***

**Points: Thirty** percent (30%) of the grade will be determined by the student's ability to achieve points given for performing the duties necessary in producing a paper, for writing extra stories, for reading stories written by professional journalists and for selling advertising beyond the required amount (2 points per dollar). The requirement for an A is 180 (90%) points or more per issue. A maximum of 250 points may be accumulated per issue.

**Other:** Ten percent (10%) of the grade will be determined by the student's grades on **STORY IDEAS, BEATS, IN-DEPTH** stories and other assignments. Beat assignments remain the same all year and should be covered each issue. The depth requirement will be met by turning in work over the course of several issues.

To receive an "A" grade, the student must obtain an overall 90 percent grade in these four areas **and** the student must have completed all stories (and page editor's duties if applicable) **ON TIME.** Student who miss deadlines are NOT "A" students! In addition, the student must do three other requirements per semester to keep an "A" grade:

1. The student must turn in assigned beats on time (before brainstorming) turning in ALL BEATS and not missing more than three separate, single beats on time all semester;
2. First semester only, the student must contribute significantly to a depth story of at least 1500 words that includes library research, citations from appropriate persons of authority including local and other sources, and visual display(s) of appropriate information .

# Grading continued....

3. The student must have participated in **at least *TWO* Tuesday-night sessions, staying until the paper is finished and taken to the printer or UNTIL DISMISSED BY THE ADVISER.**

Points are cumulative per semester. Extra points earned above required amount (say 205/200 for one issue) aren't really "extra" until the end of semester. If a student earns 205 first issue but 100 second issue, his "A" in points becomes a C since his total is only 305/400. (His average is 76.) **Points are limited to a per issue maximum average of %125.**

To receive credit, students must complete grade folders after each publication. These folders must contain clearly marked/cut out/mounted ***EVIDENCE*** of work: rough drafts, ads sold **with amount earned marked on ad**; points tallied on Point Tally Form; story ideas and beats; style tests; and depth or other required assignments. Students must include evidence of points earned to get credit. It is not the adviser's responsibility to request ads, story ideas, beats, quote verification forms, etc., in order to grade the folder. **Grades for folders not turned in by the due date set by the adviser will be lowered: up to 1 week late= –10%; 2 weeks late= –30%; over 2 weeks late= –50%.**

**FOLDERS SHOULD NEVER BE TAKEN OUT OF THE JOURNALISM AREA WITHOUT PERMISSION. THE FOLDER IS THE ONLY PERMANENT RECORD OF THE STUDENT'S GRADE!**

## NEWSPAPER POINT SYSTEM

180 required per issue for an "A" (90%). Maximum per issue: 250 points.

| | |
|---|---|
| Stay after school for newspaper work (According to record on staff sign in/sign out chart only) | 5 points per hour |
| Design original ad for customer | Up to 50 points (counts only once per ad design) |
| Scan items for pages | 10 points per ad or photo |
| Complete issue record for ads (ad manager) | 25 points |
| Draw ad dummies | 25 points |
| Layout page or ads on computer | 50 points |
| PDF pages for Internet | 25 points |
| Complete page responsibility (layout and paste up) before 5 p.m. on deadline night - BONUS CREDIT | 25 points |
| Write headlines/cutlines that are used (Include in folder) | 5 points each |
| Do all interviews in person (Signatures required on Personal Interview Form/NO SURVEYS!) | 10 points each/50 maximum per story |
| Get signed verification of quotes (Signatures required on Quote Verification Form) | 10 points each/50 maximum per story |
| Address papers for circulation | 50 points |
| Send bills | 50 points |
| Type story for someone else | 5 points each (with adviser approval) |
| Type story for rough draft deadline | 10 points |
| Turn in rough draft/final draft day before due | 10 points |
| Turn in rough draft/final draft two days before due | 20 points |
| Write extra stories | 10 to 50 points (determined by adviser) |
| Do independent study units | Varies up to 50 points |
| Make infograph on computer | Varies up to 50 points |
| Do extra journalism packets | Varies up to 50 points |
| Do extra exchange paper evaluation | 10 points |
| Proof page (Turn in signed proofed page) | 10 points PER PAGE (unless major errors are found when published) |
| Write sport features | 10 points |
| Additional items as determined by adviser which benefit the staff and/or production | Varies up to 50 points |

**Students may be assigned NEGATIVE points for things that reflect negatively on the Bell Staff or that disrupt class or the production schedule. (This includes factual errors in stories and production errors. Missed deadline for rough or final drafts are –50 points EACH. Missed page layout/ad layout/billing/other project deadline is –25 points.)**

**Missed deadlines are considered a serious infraction of staff rules. Students who do not turn in *acceptable* work on time affect the entire production schedule. Thus, in addition to demerit points, such students may find their positions on staff in jeopardy.**

**After two missed deadlines, student will attend a required meeting with the adviser and the counselor or parent.**



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Name

# Newspaper Issue Grading Form

Circle Issue #: 1 2 3 4 5 6 7 8 9 10 11 12

## I. Writing (40%)

**Writing Grade** _____

Story Headline _____ N F S O _____ Grade

Story Headline _____ N F S O _____ Grade

**Merit** for exceptional reporting/**Demerits** for factual errors/misquotes: _____

## II. Advertising (20%)

**Ads Grade** _____

Amount / _____ Extra ad dollars _____

## I. Points (30%)

**Points Grade** _____

Points / _____ Extra from above _____

180 required per issue for an "A" (90%). Maximum per issue: 250 points.

| | |
|---|---|
| Stay after school for newspaper work (According to record on staff sign in/sign out chart only) | 5 points per hour |
| Design original ad for customer | Up to 50 points (counts only once per ad design) |
| Scan items for pages | 10 points per ad or photo |
| Complete issue record for ads (ad manager) | 25 points |
| Draw ad dummies | 25 points |
| Layout page or ads on computer | 50 points |
| PDF pages for Internet | 25 points |
| Complete page responsibility (layout and paste up) before 5 p.m. on deadline night - BONUS CREDIT | 25 points |
| Write headlines/cutlines that are used (Include in folder) | 5 points each |
| Do all interviews in person (Signatures required on Personal Interview Form/NO SURVEYS!) | 10 points each/50 maximum per story |
| Get signed verification of quotes (Signatures required on Quote Verification Form) | 10 points each/50 maximum per story |
| Address papers for circulation | 50 points |
| Send bills | 50 points |
| Type story for someone else | 5 points each (with adviser approval) |
| Type story for rough draft deadline | 10 points |
| Turn in rough draft/final draft day before due | 10 points |
| Turn in rough draft/final draft two days before due | 20 points |
| Write extra stories | 10 to 50 points (determined by adviser) |
| Do independent study units | Varies up to 50 points |
| Make infograph on computer | Varies up to 50 points |
| Do extra journalism packets | Varies up to 50 points |
| Do extra exchange paper evaluation | 10 points |
| Proof page (Turn in signed proofed page) | 10 points PER PAGE (unless major errors are found when published) |
| Write sport features | 10 points |
| Additional items as determined by adviser which benefit the staff and/or production | Varies up to 50 points |

**MAJOR PRODUCTION ERRORS -25 POINTS EACH. MISSED ROUGH OR FINAL DRAFT OR OTHER DEADLINE -50POINTS**

## IV. Other (10%)

**Other Grade** _____

Depth / _____ Beats / _____

Story Ideas / _____ Style Test / _____

Evaluation (Previous issue) / _____ Other / _____

**Total Grade** _____

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# Newspaper Semester Grade Form

| Issue # | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| I. Writing (40%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| II. Ads (20%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| III. Points (30%) | | | | | | |
| Grade | | | | | | |
| Extra | | | | | | |
| Percent | | | | | | |
| IV. BEATS/STORY IDEAS/DEPTH/STYLE TEST/OTHER: (10%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| GRADE: | | | | | | |

## Additional Semester Requirements

| | First Quarter | Second | Semester | | | |
|---|---|---|---|---|---|---|
| News story | | | | DEPTH | | |
| Feature | | | | AD DOLLARS | | ($75 min.) |
| Sports | | | | EVALUATIONS | | |
| Editorial | | | | DEADLINE NIGHTS | | |

NAME(S) OF BEATS: _____

| | | | | | | |
|---|---|---|---|---|---|---|
| BEATS | | | | | | |
| OTHER | (Done/On time!) | | | | | |



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# Newspaper Semester Grade Form

| Issue # | 6 | 7 | 8 | 9 | 10 | 11 |
|---|---|---|---|---|---|---|
| I. Writing (40%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| II. Ads (20%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| III. Points (30%) | | | | | | |
| Grade | | | | | | |
| Extra | | | | | | |
| Percent | | | | | | |
| IV. BEATS/STORY IDEAS/DEPTH/STYLE TEST/OTHER: (10%) | | | | | | |
| Grade | | | | | | |
| Percent | | | | | | |
| GRADE: | | | | | | |

## Additional Semester Requirements

| | First Quarter | Second | Semester | | |
|---|---|---|---|---|---|
| News story | | | | | |
| Feature | | | | AD DOLLARS | |
| Sports | | | | EVALUATIONS | |
| Editorial | | | | DEADLINE NIGHTS | |

NAME(S) OF BEATS: _____

| | | | | | | |
|---|---|---|---|---|---|---|
| BEATS | | | | | | |
| OTHER | (Done/On time!) | | | | | |

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# Newspaper Points Tally Sheet

**Evidence such as headlines, quote forms, ads must be included in folder. Paste small items onto paper.**

**STUDENT FILLS IN ALL EXCEPT FOR HOURS POINTS AND EXTRA STORY POINTS. HOURS MUST BE POSTED ON LAB FORM TO COUNT.**

1. **HOURS-** ***points filled in by instructor!*** **TOTAL HOURS**_____ _____ Adviser's Points

   **STORIES** **Points for *EXTRA* stories DETERMINED BY ADVISER:** _____ Adviser's Points

   **Give topics/headlines here for all stories written this issue:** _____

2. **Page Editors/**
   **Layout page (List page(s))** _____ _____
   **PDF (List page(s)** _____
   _____ **All interim copies provided in folder?**
   **Write heads/captions**
   ____ **Number** _____ **Provided in folder?** _____

3. **Other Editors**
   **Circulation (Give number/Date sent):** _____ _____
   **Billing (Give number/Date sent):** _____ _____
   **Ads (Check):** _____ **Ad record made**
   _____ **Dummies drawn on time**
   _____ **Ads on pages on time**

4. **Errands**
   **Photography** _____
   **OTHER** _____

5. **Reporting**
   **Interviews done in person (Give number)** _____ _____
   **Quotes verified (Give number)** _____
   **Type story before rough draft (Include in folder)** _____ _____
   **Turned in rough/final draft 1 day early (Include in folder)** _____ _____
   **Turned in rough/final draft 2 days early (Include in folder)** _____ _____
   **Type someone's story (with approval)** _____ _____
   **(Give name and story)**

6. **Other**
   **Scans (List ads/photos)** _____ _____
   **Extra Journalism Packets (Title/Include in Folder)** _____ _____
   **Extra Exchange Papers (Number/Include in Folder)** _____ _____
   **Sports Features (Topic/Headline)** _____
   **Depth early (Date turned in)** _____
   **Adviser approved item (Explain):** _____ _____

7. **Merits/Demerits** _____ _____
   (Missed deadlines are -50 points each).
   **TOTAL POINTS** _____

## ADVERTISING CREDIT

**Business Name** _____ _____
**Size** _____ **Amount Earned** _____ **$$ DOLLARS $$**

**Business Name** _____
**Size** _____ **Amount Earned**

# The Bell Source Verification Form

You were recently featured or quoted in a *Bell* article. In an effort to determine how we are doing at reporting information accurately, we would appreciate it if you would fill out this questionnaire and return it to Mrs. Hensel. box 25 or room 113. Thank you for helping us through giving valuable feed back.

Your name _____

Story Headline _____

Reporter's Name _____

Issue Date _____
Issue #_____

1. Were you interviewed in person, by phone or through a written survey?
   ____ in person ____ by phone ____ by survey

2. Rate the reporter. Please check all that apply.
   _____ introduced himself / herself
   _____ stated the purpose of the interview
   _____ came prepared (made appointment, had own paper / pen, etc.)
   _____ asked good questions
   _____ committed enough time to complete the interview thoroughly
   _____ double-checked facts and quotes
   _____ was courteous

3. Rate the accuracy of the portion of the article for which you were a source
   _____ accurate
   _____ inaccurate
   If inaccurate, please explain: _____
   _____
   _____

4. Additional comments _____
   _____
   _____
   _____

# Quote Verification Form

_____
_____
_____
_____
_____

I verify that I gave the above quote to this LHS newspaper reporter.

_____
Reporter's name

_____
Date

_____
Signature

I verify that I gave a personal, oral interview to this LHS reporter

_____
Signature

_____
_____
_____
_____
_____

I verify that I gave the above quote to this LHS newspaper reporter.

_____
Reporter's name

_____
Date

_____
Signature

I verify that I gave a personal, oral interview to this LHS reporter

_____
Signature

# Late Story Contact Sheet

_____
(Date)

_____ and I were not able to make contact in order for this student to complete the story by his/her due date of _____. The student did contact me at least three days prior to this due date, but we could not find an agreeable time to meet until the date of_____.

_____
Signature of source

# Late Story Contact Sheet

_____
(Date)

_____ and I were not able to make contact in order for this student to complete the story by his/her due date of _____. The student did contact me at least three days prior to this due date, but we could not find an agreeable time to meet until the date of_____.

_____
Signature of source

# Page Editor Checklist

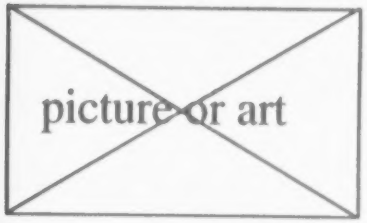
When you feel you are done with your page, **complete this checklist before leaving!** DO NOT just check the items off because you need to make sure your page is correct. On evaluation day, if your page has mistakes that should have been checked on the list, **you will be deducted points!** Such things as misspelled words, wrong fonts, wrong widths of lines, etc. will be counted off for! **You must have this signed by Mrs. Hensel or Deanna** before you can leave. If you do not have it signed on deadline, you cannot get it signed later and you will be deducted points when your folder is graded.

- ❑ All headlines are in Futura bold and aligned left.
- ❑ All subheads are in Futura italics and are half the size of the headline.
- ❑ Bylines--Top line is in 12 point Times and are bolded in small caps. Bottom line is 11 point Times (normal).
- ❑ All stories are in 10 point Times
- ❑ All captions are in 10 point Futura bold, aligned left and have a .5 line underneath them.
- ❑ Photo bylines are 9 point Futura italics aligned left.
- ❑ All lines are .5 in thickness.
- ❑ Any shaded boxes are 15 percent grey.
- ❑ The page has been spell-checked.
- ❑ All names have been checked for spelling on the wall as well as the grades of the student.
- ❑ All tabs are set at .188!
- ❑ If applicable- Important words in the briefs are bold. Bravos and Boos are bold.
- ❑ All captions are in present tense.
- ❑ All stories are justified.
- ❑ After a student has been identified once, the next reference uses last name only. Adults are identified as Dr., Mrs., Ms, Mr or Miss upon first reference.
- ❑ Place a copy of the final page on the newspaper hard-drive in the web pages appropriate issue folder.
- ❑ All pictures are scanned at 200 DPI. All art (ads, ad paste-ups) are scanned at 1200 DPI. A copy of the page (with pictures) is placed on the Newspaper Zip Drive.

Signature of Mrs. Hensel or Deanna

_____

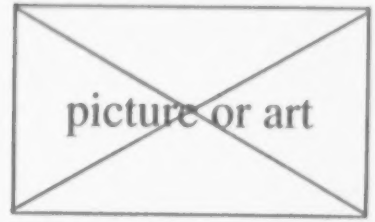
14 point futura two deck great awesome headline




This is 12 point times and centered. This is a great little ditty about an awesome story on page five.

# The Liberty Bell

Blue Machine triumphs in fire over Cirdonels




This is where a good ditty goes about the inside of the paper on page seven and the picture above.

Liberty High School 200 Blue Jay Drive Liberty, MO 64068 Vol. 74 N8.1 October 3, 1997

# Headlines 90ISH % in Futura bold

## *Subheads will be 1/2 headline size in futura Italics and centered*

**By Kelly Pangburn**
Managing Editor

Stories will be in Times and will have .188 tabs.Bylines are 12 point times and bold on top with a 1 point line in the middle. The top line is in small caps. Stories will be in Times and will have .188 tabs.Bylines are 12 point times and bold on top with a 1 point line in the middle. The top line is in small caps.

Stories will be in Times and will have .188 tabs.Bylines are 12 point times and bold on top with a 1 point line in the middle. The top line is in small caps. indents than last year. Stories will be either in Times or Times New Roman and will have lager indents than last year. Stories will be either in Times or indents than last year. Stories will be in Times and will have .188 tabs.Bylines are 12 point times and bold on top with a 1 point line in the middle. The top line is in small caps.

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Stories will be in Times and wi" have .188 tabs.Bylines are 12 point times and



Photos will have a 1 pt. keyline around them.

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**This caption is 10 point futura bold and not justified.** *The photo by line is 9 point futura italics. Photo by Jennifer Cowen.*

## *News Briefs*

◆ Sldkfj alskjdf a n d a l s k j d f alsdkfj , srs, were named Homecoming King and Q u e e n , respectivelty, during halftime at the football game last week.

◆ Fire in the shop area causes $1.2 million damage and injures 486 rats and baby mice. This is a morbid brief.



◆ Fire in the

# Layout Rules

**COPY**

- Avoid trapping white space.
- Don't let the last line of a paragraph begin a new column--this is called a widow.
- Keep flag (banner) in top third of page.
- Don't mix type families on a page.
- Keep same style of headline on a page--all flush left, centered, etc.
- Keep paragraphs eight lines in length or shorter.
- Avoid separating related stories and pictures.
- Anything attempted should be done in the name of reader convenience.
- Don't crowd a page.
- Use graphics to your advantage--don't overuse them.
- No picture or graphic should ever cross over into the space of an unrelated story or item.
- Plan pages as double page spreads. Consider both Left and Right pages as a unit.
- Avoid jumping stories from one page to another.
- Work to create lively, exciting, dynamic heads.
- Short sentences and paragraphs are most effective.
- Box a story and head with a tool line for emphasis and visual impact.
- Impose copy occasionally on light grey blocks for visual appeal.
- Stress the simple, block-like pattern for page designs.
- Avoid a jump of less than four inches.
- Avoid setting type more than two columns wide.
- Maintain the margins. Elements should run to the margins or should bleed. Never run copy or heads into the margin.
- Horizontal layouts are usually more readable than vertical layouts.

**HEADLINES**

- Keep stronger heads at top of page.
- Headlines always covers every column of a story.
- Avoid running heads side by side--this is called tombstoning.
- Top head on page should be at least 36 point.
- Don't jump heads into margin.
- Use subheads or boldfacing to break up long stories.
- Two-line heads are preferable to one-line heads.
- Vary head size throughout the page.
- Occasionally place a head to the side of the copy for variation.

**PICTURES**

- Don't put a picture between a headline and its lead.
- Don't put pictures next to ads.
- Picture has greater impact than anything else--guide your reader through page by effective placement of them.
- Crop pictures carefully; cut away everything that does not add to the story.
- Make pictures large enough to make the people in them identifiable.
- Pictures should fill column space completely.
- Don't use posed pictures; show action.
- Don't put pictures in the middle of a story.
- Use no headline over a picture when the caption tells the story.
- Make sure pictures face into the page, not off.
- Identify every picture with a caption.

**If you have any further questions about style please consult the Associated Press Style Handbook.**

# Checklist for News Stories

1. Look at the lead. Is it 25-35 words long? Are the most important facts in the first few words? Will it grab the readers' attention? Will the reader want to read the rest of the story?

2. Is there a smooth transition from the lead into the second paragraph? Repeated words may be enough for the transitions throughout the rest of the story, but the first transition needs to be coherent.

3. Does the body of the story retell the lead in more detail? If your lead has more than one main idea, do the following paragraphs give the most important detail of each main idea?

4. Does the story answer all the W-questions? (Who?, What?, When?, Where?, Why?, and How?)

5. Are the sentences short, without many commas and long words?

6. Are there any redundant words or cliches? Be creative, but at the same time don't begin getting too wordy because it becomes difficult to read. Scrutinize for wordiness.

7. Do your sentences contain active verbs written in active voice? Avoid am is are were and other forms of "TO BE." Avoid "There is/are/was/were" sentences, too.

8. Have you gathered facts from primary and secondary sources?

9. Have you attributed your information to your sources through direct quotes (longer than 1 sentence), indirect quotes or paraphrasing.

10. Have you checked your story for accuracy? Double check names, dates, times, and places. Sometimes your sources may give you incorrect information.

# Checklist for Features

1. Is the lead designed to entice the reader and is it different than a straight news story lead?

2. Does the story have unity, coherence, and emphasis?

3. Have transitions been used between sentences and paragraphs?

4. Is the story entertaining?

5. What is the focus? Does the story have one idea only?

6. Does each sentence either interest the reader or add pertinent facts to what has already been said?

7. Have all of the redundant words been edited out ? Check for words like that or the and over-use of linking verbs.

8. Has variety been achieved through the use of punctuation, vocabulary, and sentence structure?

9. Does the story answer any questions that the reader might have?

10. Does it have a lead? A body? A conclusion?

11. Has the article ended once the story has been completed? It should not ramble on past the ending.

12. Are the sentences, paragraphs, and entire story short and to-the-point?

13. Have you considered the use of sensory description to enhance the story (Sight and Sound)?

14. Have you included meaningful quotes? In most cases a person's own words better reflect personality and paint a more interesting picture.

15. Finally, are you PROUD to put your byline on this story?

# Types of Editorials

1. Criticism—offers solutions. Starts by reporting a situation or an event, goes on to point out its weaknesses or inadequacies, and then closes with suggestions for change or solution.

2. Advocacy—advocating a certain idea or movement.

3. Endorsement—endorsing a particular viewpoint when there are several sides.

4. Defense—defending some group who has come under attack.

5. Praise—an editorial of merit.

6. Prediction—an uncommon type of editorial because it is imprecise, probably disputable, and without purpose. Opening has statement of event with a suggestion of future effect. Make suggestions on how to prevent it or see that it happens.

7. Attack—should seldom if ever be used in school papers. Must make certain that emotion is stricken from the editorial.

8. Entertainment—a change-of-pace editorial. Whimsy and gentle wit-much description and love of things and people and nature.

9. Moralizing—an effort to convert readers to more proper standards of conduct and attitude. Should seldom be used as they tend to be preachy.

10. Historical Perspective—the story of 10 years of gradual student emancipation, chronicled step-by-step, can end in a statement of faith, or of encouragement for the future.

11. Appeal—Designed to move the public, to gain support for a charitable organization or tax levy.

12. Sustained Editorial—designed for a period of time. Will run similar editorials on same subjects in more than one issue until goal is accomplished.

# Editorial Writing

1. Keep short—generally no more than 300 words.

2. Make sure that the editorial has an introduction, a body, and a summary ending.

3. Avoid the first person singular (I) and second person (you). Use first person plural (we) only when referring to the editorial board.

4. Keep writing style simple but don't write down the the reader.

5. Use comparisons and contrasts—this is particularly important if you are trying to influence the reader. If you can show your point of view by comparing it with another, the reader is more likely to accept it, if you produce a convincing argument.

6. Don't preach—be subtle.

7. Timeliness is important—don't write an editorial about something that happened last year or even two months ago.

8. Support all opinions by stated facts—statements may be documented by quoting sources and authorities.

9. Consider possible arguments against your opinion. Formulate your support to refute as many opposing ideas as possible.

10. Be ethical: a good journalist is **fair**, **accurate** and offers the **right of reply.**

11. Criticism should be followed by constructive suggestions.

12. Individual criticism should be avoided.

13. Make sure praise is given when it is due.

14. Editorials should carry a byline if they are not the opinion of the editorial board.

15. Write a good headline—one that has opinion in it also.

16. Pro-Con editorials are acceptable if there is strong disagreement on the staff.

# Editorial Policy 1997-98

*The Bell*, a student newspaper, is published by the students of Liberty Senior High School, Liberty, Mo. The school press is governed by the same basic responsibilities as the professional press and generally have rights guaranteed in the First Amendment to free expression.

*The Bell* members will adhere to the code of ethics of the Sigma Delta Chi as published in *Journalism Today* text. *The Bell* publications shall be free of profanity, vulgarity, and words which have acquired undesirable meanings, as judged by the generally accepted standards of the community. *The Bell* will publish no article that is determined by the Publications Board to be libelous, a defamation of character, personal attack on an individual, an invasion of privacy, or potentially disruptive to the atmosphere of the school. If a student or faculty member dies, the death will be handled in a tasteful, respectful manner generally through a news story.

Unsigned editorials are to appear only on the designated Opinions page and are to represent the feelings of the majority of the staff. When the opinion is held by the writer only, the story shall be signed.

The topics of these unsigned editorials will be suggested by the Editorial Board and then voted on by the staff. The Editorial Board shall consist of the editors of each section of the paper, with the editor-in-chief serving as the chairperson.

If the Editorial Board is unable to reach an agreement, the editor or the adviser may refer the topic to the Publications Board for review, and that group may render a decision about the article's suitability for publication. The Publications Board, an advisory Board, shall consist of a high school administrator, current newspaper and yearbook editors-in-chief, one faculty member, one StuCo representative, and the StuCo sponsor. The publications adviser will be a non-voting member except in the event of a tie.

Funding for the publication of *The Bell* will be made through advertising sales. Any material intended for publication in *The Bell* must be submitted at least one week prior to publication date, and no advertising from any product inappropriate for students' use will be accepted. Advertising is sold using a space available policy and must adhere to journalism ethics and the Liberty School District publications guidelines. No advertisements shall be placed on the front page or the opinions page. Memorial advertising will be sold on a space available basis from the current advertising schedule.

*The Bell* will not reveal a minor's name ( by Missouri law anyone 16 and under) who attends Liberty High School and is involved in a felony crime. But *The Bell* reserves the right to print the names of students, other than minors, involved in crimes serious enough to warrant permanent expulsion from Liberty High School.

# Common Mistakes

1. Never begin a paragraph or story with *A*, *An* or *The*.

2. Remember it's means it is; don't use it's for ownership.

3. Use *who* when dealing with people, not *that* or *which*:
   **Ex. Dr. Warner, the man *who* designed the school, lives next door.**

4. Don't use *there* followed by a verb.

5. A lot is **always** two words!

6. Don't repeat questions in quotes.

7. Be sure to use pronoun agreement (he, she, it, they).
   **Ex. committee members = they committee = it**

8. Don't use names back to back or paragraph to paragraph.

9. Avoid *to be* verbs; they make a story sound robot-like.

10. Be careful of run-on sentences.

11. Never use *things*; it's not specific enough.

12. Keep editorializing on the opinions page.

13. Stories need to flow; use transitions to link paragraphs. (No isolated paragraphs!)

14. The lead of a story should be no longer than three sentences.

15. In a series, don't put a comma (,) before the word *and*!

# Fonts

This is AGaramond.

This is Aladdin.

**This is Attic.**

This is Balmoral.

**This is Basketcase.**

This is Birch.

This is Bookman.

**This is CheapSignageStandard.**

**This is Chicago.**

**This is Cookie.**

This is FiletPlain.

*This is Freestyle Script.*

This is Futura.

This is Helvetica.

**This is Hobo.**

This is New Century Schoolbook.

This is Palatino.

This is Present.

This is Souvenir.

This is Technical.

**This is Thickhead.**

This is Times.

*This is Zapf Chancery.*

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# Publication Schedule

| | | |
|---|---|---|
| Issue 1 | Homecoming | Oct. 3 |
| Issue 2 | Halloween | Oct. 31 |
| Issue 3 | Thanksgiving | Nov. 26 |
| Issue 4 | Christmas | Dec. 19 |
| Issue 5 | Courtwarming | Jan. 23 |
| Issue 6 | Valentine's Day | Feb. 12 |
| Issue 7 | Sadie Hawkins | March 13 |
| Issue 8 | Prom | April 3 |
| Issue 9 | Graduation | May 1 |
| Issue 10 | Supplement | May 14 |

# Advertising Rates

| SIZE | $5 PER INCH |
|---|---|
| 1X1 | $5 |
| 1X2 | $10 |
| 1X3 | $15 |
| 1X4 | $20 |
| 2X2 | $20 |
| 2X3 | $30 |
| 2X4 | $40 |
| 3X3 | $45 |
| 3X4 | $60 |
| 4X4 | $80 |
| INSERT | $50 IF PREPARED BY ADVERTISER<br>$75 IF PREPARED BY *THE BELL* |

ADVERTISERS WHO PRE-PAY (FULL PAYMENT DUE PRIOR TO OCTOBER 3) FOR 10 ISSUES WILL RECEIVE A 10 PERCENT DISCOUNT OFF THEIR TOTAL BILL.

# Quill and Scroll

## Application Guidelines
## International Honorary Society for High School Journalism

Please read through these Guidelines for QUILL & SCROLL International Honorary Society for High School Journalism carefully. **Juniors and seniors** may apply to QUILL & SCROLL at the end of first semester.

1. You must be a junior or senior. Sophomores can apply next year.

2. You must be in the upper third of your class in general scholastic standing. This means that your **overall GPA** is better than 2/3 of the rest of your class. This information can be obtained from your counselor. You must also not have earned a **semester grade** in any publications class lower than "B". (Publications, Newspaper, Yearbook, Photography)

3. You must have done superior work in some phase of journalism or school publications work: newspaper, yearbook, photography. Superior work is defined by the following criteria:

**Newspaper**

2 semesters of A
exceed minimum ad requirement in ad dollars sold each year on high school staff
150 published inches grades 10-11-12
one item submitted to JEMKC, MIPA or national contest, grades 9-12
experience with layout of page - even if not currently page editor (proof is copy of one page you did; ad manager experience counts)

**NOTE:** Work submitted when a freshman to JEMKC, MIPA or national contests can be counted towards application; however, other requirements must be met in grades 10-11-12.

4. You must have the recommendation of the adviser. Adviser's recommendation for the most part will be determined by the following guidelines:

**Newspaper**

leadership (taking leadership role in class)
dedication (putting in time)
helping others (working with and helping other staff members)
participation (doing more than minimum requirement for work nights; using time wisely)

5. Application must be made by submitting proof of accomplishments. A folder containing mounted samples of work — copies of layouts, copies of published pages, copies of ads sold, etc. — is required. Application should be made by Feb. 12. Official induction will take place at the Spring Banquet.

6. All inductees receive official membership cards, membership insignia pins and one compli mentary one-year subscriptions to QUILL & SCROLL magazine. Membership continues for life. Magazine subscriptions may be renewed yearly at a cost of $10.

# Part IV: Worksheets and Handouts

## Photography

PHOTOGRAPHY
ROB MELTON
WILSON HIGH SCHOOL
PORTLAND, OREGON 97219

PHOTOGRAPHER _____

ASSIGNMENT _____

PERIOD _____ DATE ____/____/____

**PRINT EVALUATION CRITERIA**

These are the standards by which professional photographers are judged in the competitions they enter. This evaluation uses a four-step scale (4=excellent, 3=good, 2=fair, 1=poor). Rate each quality of the print by placing the number on the line next to the item being evaluated. Divide the total score by 12 to determine the grade point average for this assignment.

*INSTRUCTOR COMMENTS:*

**4=excellent 3=good 2=fair 1=poor**

Impact _____

Creativity _____

Style _____

Composition _____

Color Balance/Tone Balance _____

Center of Interest _____

Lighting _____

Subject Matter _____

Print Quality _____

Technique _____

Storytelling Quality _____

Print Presentation _____

Total Score: _____ ÷ 12 = _____
Average Grade

*STUDENT COMMENTS:*



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PHOTOGRAPHY
ROB MELTON
WILSON HIGH SCHOOL
PORTLAND, OREGON 97219

PHOTOGRAPHER _____

ASSIGNMENT _____

PERIOD _____ DATE ____/____/____

**PRINT EVALUATION CRITERIA**

These are the standards by which professional photographers are judged in the competitions they enter. This evaluation uses a four-step scale (4=excellent, 3=good, 2=fair, 1=poor). Rate each quality of the print by placing the number on the line next to the item being evaluated. Divide the total score by 12 to determine the grade point average for this assignment.

**4=excellent 3=good 2=fair 1=poor**

| | |
|---|---|
| **Impact** | _____ |
| **Creativity** | _____ |
| **Style** | _____ |
| **Composition** | _____ |
| **Color Balance/Tone Balance** | _____ |
| **Center of Interest** | _____ |
| **Lighting** | _____ |
| **Subject Matter** | _____ |
| **Print Quality** | _____ |
| **Technique** | _____ |
| **Storytelling Quality** | _____ |
| **Print Presentation** | _____ |

**Total Score:** _____ ÷ 12 = _____
**Average Grade**

| *STUDENT COMMENTS:* | *INSTRUCTOR COMMENTS:* |
|---|---|
| | |

# Photography Print Order Form

**"X" OFF PICTURES ON CONTACTS WHEN PRINT IS ORDERED.**

**Date Ordered:** _____

**Date Needed:** _____

**Photographer:** _____

**Contact Identification:** _____

_____

**Brief description of picture:** _____

_____

**Cropping information:** _____

_____

**Circle shape of picture:** horizontal vertical square

**Give size of picture:** ____5x7 __ 8x10 __ other_____

**Print ordered by:** _____


# Photography Print Order Form

**"X" OFF PICTURES ON CONTACTS WHEN PRINT IS ORDERED.**

**Date Ordered:** _____

**Date Needed:** _____

**Photographer:** _____

**Contact Identification:** _____

_____

**Brief description of picture:** _____

_____

**Cropping information:** _____

_____

**Circle shape of picture:** horizontal vertical square

**Give size of picture:** ____5x7 __ 8x10 __ other_____

**Print ordered by:** _____

Photo Editor_____

# Photo Assignment Master List

NP YB (Circle one) Deadline #_____ Deadline Night Date _____

| Assignment | Photographer Name | Date Ordered | Date Due | Contact Seen | Print Ordered | Who for | Print Delivered |
|---|---|---|---|---|---|---|---|
| 1. | | | | | | | |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |
| 6. | | | | | | | |
| 7. | | | | | | | |
| 8. | | | | | | | |
| 9. | | | | | | | |
| 10. | | | | | | | |
| 11. | | | | | | | |
| 12. | | | | | | | |
| 13. | | | | | | | |
| 14. | | | | | | | |
| 15. | | | - | | | | |

# Quarter Photography Grade Form

| Week 1<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | Work Summary | Grade |
|---|---|---|
| Week 2<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | | |
| Week 3<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | | |
| Week 4<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | | |
| Week 5<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | | |
| Week 6<br>#Rolls_____<br>#Prints_____<br>#Assign_____ | | |

| Sports | Participation | Clean-Up | Club/Org | Other |
|---|---|---|---|---|
| _____ | _____ | _____ | ☐ _____ | ☐ _____ |
| _____ | _____ | _____ | ☐ _____ | ☐ _____ |
| _____ | _____ | _____ | | |
| _____ | _____ | _____ | | |
| ☐ ☐ ☐ ☐ | _____ | _____ | | |
| ☐ ☐ ☐ ☐ | Deadline Hours<br>☐ ☐ ☐ ☐ | Okay<br>☐ ☐ ☐ ☐ | Merits<br>_____ | Demerits<br>_____ |

Name _____

# Quarter Photography Grade Form

## Assignments List/Film Record

| NP YB PH | Assignment | Date Assigned | Date Shot | Film ✔ Developed | Made ✔ Contact | Print Orders (Who?, #) |
|---|---|---|---|---|---|---|
| | | | | | | |
| | | | | | | |
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| | | | | | | |

**Keep all assignment slips. Staple to this grade packet.**

**Student Notes:**

**Adviser Notes:**

# Quarter Photography Grade Form

## Contacts List/Film Record

| Assignment | Date Shot | Comments | #Frames Shot | #Frames Credited |
|---|---|---|---|---|
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |
| 6. | | | | |
| 7. | | | | |
| 8. | | | | |
| 9. | | | | |
| 10. | | | | |
| 11. | | | | |
| 12. | | | | |
| 13. | | | | |
| 14. | | | | |
| 15. | | | | |
| 16. | | | | |
| 17. | | | | |
| 18. | | | | |
| 19. | | | | |
| 20. | | 200 | | |

# Quarter Photography Grade Form
## Prints List

| Assignment | Print Info | Comments | Problems | Print Points |
|---|---|---|---|---|
| 1. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 2. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 3. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 4. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 5. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 6. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 7. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 8. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 9. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 10. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 11. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |
| 12. | | | ☐ dust ☐ focus ☐ content ☐ time ☐ contrast ☐ crop ☐ needed burn in ☐ needed dodge ☐ damaged print | |



BEST COPY AVAILABLE

# Quarter Photography Grade Form

## Participation Points

| Type of Participation (Excluding Deadline Nights) | Date | Comments | Points Expected | Points Received |
|---|---|---|---|---|
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |
| 6. | | | | |
| 7. | | | | |
| 8. | | | | |
| 9. | | | | |
| 10. | | | | |
| 11. | | | | |
| 12. | | | | |
| 13. | | | | |
| 14. | | | | |
| 15. | | | | |

**Deadline Participation**

| | Date | Staff NP/YB | Hours Worked | Points Expected | Points Received |
|---|---|---|---|---|---|
| ❒ | | | | | |
| ❒ | | | | | |
| ❒ | | | | | |
| ❒ | | | | | |

# Quarter Photography Grade Form

## Homework/Projects Grades

| Assignment | Comments | Points Received |
|---|---|---|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |
| 9. | | |
| 10. | | |
| 11. | | |
| 12. | | |
| 13. | | |
| 14. | | |
| 15. | | |

**Photo Essays/Projects Progress Chart**

| | Date | Work Required | Comments | Points/Credit Received |
|---|---|---|---|---|
| ☐ | | | | |
| ☐ | | | | |
| ☐ | | | | |
| ☐ | | | | |

# Quarter Photography Grade Form

## Sports/OrganizationsPoints

| Sports | Date | Game Info/Score | # Frames Taken | Frames Accepted | Credit |
|---|---|---|---|---|---|
| 1. | | | | | ❒ Partial ❒ **FULL** |
| 2. | | | | | ❒ Partial ❒ **FULL** |
| 3. | | | | | ❒ Partial ❒ **FULL** |
| 4. | | | | | ❒ Partial ❒ **FULL** |
| 5. | | | | | ❒ Partial ❒ **FULL** |
| 6. | | | | | ❒ Partial ❒ **FULL** |
| 7. | | | | | ❒ Partial ❒ **FULL** |
| 8. | | | | | ❒ Partial ❒ **FULL** |
| 9. | | | | | ❒ Partial ❒ **FULL** |
| 10. | | | | | ❒ Partial ❒ **FULL** |
| 11. | | | | | ❒ Partial ❒ **FULL** |
| 12. | | | | | ❒ Partial ❒ **FULL** |
| 13. | | | | | ❒ Partial ❒ **FULL** |
| 14. | | | | | ❒ Partial ❒ **FULL** |
| 15. | | | | | ❒ Partial ❒ **FULL** |

**Club/Organization:** _____

| | Event | Date | Activity Info | # Frames Taken | Frames Accepted | Credit |
|---|---|---|---|---|---|---|
| 1. | | | | | | ❒ Partial ❒ **FULL** |
| 2. | | | 204 | | | ❒ Partial ❒ **FULL** |

# Part IV: Worksheets and Handouts

## Yearbook

# Great Expectations: What I want my Yearbook Sales Representative to do for me

**by Jan Hensel**

1. Make me feel like a valued customer to the yearbook company.

2. Be my advocate with the publishing company to get me as many benefits as possible.

2. Keep me informed of additional costs for my book. Money is a primary concern for nearly every school.

3. Keep track of my pages and proofs in-plant to ensure my book will be on time. Having my book on time is critical.

4. Help me and my staff communicate with the plant when there are problems with preparation of inside pages/cover/endsheets or proofs of these—so we get the yearbook we expect.

5. Help me learn what I need to know to be successful. Be knowledgeable about all aspects of
   - designing a great cover—materials and techniques
   - preparing inside yearbook pages to plant specifications,
   - selecting and cropping black and white or color photos to plant specifications,
   - using spot and process color economically and aesthetically,
   - incorporating current design and content trends seen in the top yearbooks
   - new technology or optional special programs I might want to try

6. Help me with preparation of my first deadline shipments.

7. Check with me on a regular basis (phone or visit) to make sure things are going okay.

8. Pass along the best ideas of what other advisers are doing that I might what to try—like a different staff organization, another grading system, motivation technique, staff celebrations, etc. (No, I don't mean to steal someone else's theme....)

9. A couple of weeks after the book comes out, meet with me to go over the yearbook and the bill. Explain anything I don't understand. Take any concerns to the plant for me.

*Not essential but nice...*

Visit occasionally during yearbook class so students know who the rep is and so they will feel like the rep is a part of our team.

Once or twice a year, bring something to share with the staff—cheapo candy or something—and tell them what a great job they're doing (if they are!). A little praise always helps...especially in January and February.

Bring lots of new yearbooks for the staff and me to look over.

Attend our banquet at the end of the year if possible.

Attend distribution day if possible (especially the first one).

# Find It!
# Organization Tips

You will do much better at keeping track of things if you organize now for keeping up with the following important materials and paperwork.

1. Yearbook Company Notebook
   You will need a notebook, preferably sub-divided, do keep track of the mail you receive from your company. In this notebook you will file
   Contract
   Deadline Progress forms
   Company letters
   Copies of letters you send: engraved books, missing information, etc.
   Proof carbons
   FedEx forms
   etc.

2. Yearbook Supplies
   You will need a cabinet or drawers to hold yearbook tools and forms. Most of these items come in your Yearbook Kit of materials. You will need organized access to the following:
   Croppers
   Job stickers
   Job envelopes
   Ad contracts
   Grease pencils
   Pica rulers
   Scissors, Xacto knives
   Pens, pencils, erasers
   Highlighters
   Envelopes - #10 and manila
   File folders - preferably enough colored folders for entire book
   Photo order forms and print order forms
   Carbon paper
   Staff forms
   Merchandising kit

   In addition you need the following items displayed prominently in your yearbook room or bulletin board area.
   Full printout of every students' name suitable for marking on
   Full yearbook ladder
   Full schedule of teachers and classes by hours
   Sample yearbook sections

   Note: **Do not put all available supplies out at once. Ration pens, pencils, grease pencils, scissors, xacto knives and highlighters or you will have nothing by December.**

3. Photography Materials and Supplies
   For photos taken, you will need to organize the following:
   Negatives

Contacts
Final prints
Useable or nearly useable prints

Photography darkroom supplies also need to be stored. Try to set up a way to keep track of supplies so you don't get caught on deadline without canned air, film cleaner, color print film, etc.

4. Yearbook Work in Progress
While pages are being completed, having a systematic way of keeping track of them is essential. You will also be bombarded with proofs along the way, so giving everything a home ahead of time will prevent much wasted time spent looking for things. Find a home for these:
Deadline folders for pages in progress (staff mailboxes)
Index in progress (contains one copy of every page sent in)
Deadline folders for pages sent in (File drawer?)
Proofs
Xeroxes of proofs
Disks (see below)

5. Computer Materials
Since most yearbooks are now done on computers, you need to have a system for keeping track of files and diskettes. Do not just leave it up to students, who will stuff the disk with the color student life division into the bottom of a cruddy backpack. You will have these:
Diskettes for small files
ZIP disks possibly for larger files
Plain Labels
Company labels
Company disk submission boxes
Yearbook files:
  Ad sales file
  Book sales file

On a hard drive somewhere, have...
All yearbook files: deadlines, fonts, proofs, etc.
A backup of all yearbook files (regularly updated)

6. Business Materials
You will have sales records and advertising records. If you do not keep good track of these, you will cost the yearbook money and possibly create a poor impression among patrons who get pretty testy if they are billed for ads they already paid for. You need these:
Ad contract notebook organized in alpha order
Ad notebook (separate) showing placement of ads sold on dummy pages
Ad art and photos files
Computer print out of ad sales records, updated regularly
Sales receipts filed in a sturdy box in alpha order
Computer print out of sales records, updated regularly

7. Reference Materials
If you want students to use them, make the following accessible:
Dictionaries
Thesauruses
Walsworth Designer Series
Walsworth Desktop notebook
Grammar and usage dictionaries

8. Personal Needs
Okay, you're going to spend a lot of time on yearbook, so you might as well be as comfortable as possible. I recommend keeping a stash of the following personal supplies tucked away in a drawer for your use:
Aspirin, Tylenol, Ibuprophen....
Cough drops, other "cold/flu" remedies, especially if you are a first-year teacher
Spare change for the coke machine
Gum, candy, snacks
Feminine items
Nail care

Note: Do not be afraid to reinforce widely-used parental concepts such as "No", "Sorry, this in mine", "No", "Borrow from someone else", and "No". While on the surface this may appear mean-spirited, trust me: Without such firmness you are destined to be just like the teacher in the popular adage: "Show me a generous teacher and I'll show you a prof without a pencil to her name." By the way, show me a smart teacher and I'll bet she sets out school toilet paper for Kleenex.

# Tips: Writing and Designing Yearbook Spreads

**by Jan Hensel**

## Dos

1. Do systematically cover the events, activities and people who are part of the history of the year.

2. Do try to include every person at least once.

3. Do rely on ethical principles and sound journalistic practices when making decisions about the content in the yearbook.

4. Write captions for EVERY photo. The action in the photo is described in present tense. All other information should be in past tense.

   Mary Smith, senior, makes selections from the salad bar. Besides the new salad bar, the Blue Jay Cafe offered tacos, pizza or hamburgers every day. In addition, the snack bar which was located just outside the cafeteria opened after school for 30 minutes.

5. For all group photos, set up a consistent style. You do not need to use "from left to right" because this is considered to be understood.

   **Sophomore Choir. Front Row:** May Smith, Betty Allen, Harry Engle, Joe Smith, Megan Winter. **Second Row:** Anna Bedinger, Allen Wheat, etc. **Back Row:** Debbie Dorty, Gavin McLed, Aussie Whitmere. **Not Pictured:** Laura Else, Marty Moore, Connie Allen.

6 Include a story (called "copy") on every spread. Yearbook stories are **feature stories** or **news features.**

7. Write in past tense (except for headlines which are in present tense). Remember the book will be read at the end of the year.

8. Do emphasize accuracy at every turn. Teach students to double-check facts. Demand students verify every quote. Double-check spelling of every name.

9. Be especially diligent in correctly identifying school photos (called "mugs") for students and teachers.

10. Be consistent in writing style. Plan ahead of time how to abbreviate grades (7th or seventh) and courses (P.E. or PE or physical education), etc. And, follow a stylebook, such as the Associated *Press Stylebook and Libel Guide.*

11. Do use other good yearbooks and high-quality magazines to give you design ideas which you ***adapt*** to your situation. And remember yearbook is designed two pages at a time (spreads).

12. Do remember to have fun once in a while. However, if deadlines are too much fun, they will drag on forever!

# Yearbook tips...continued

**by Jan Hensel**

## Don'ts

1. Don't allow popular students or teachers to be overused in the book.

2. Don't let students use sarcasm, corny captions, hidden meanings, or phoney stories. You ***WILL*** regret it.

3. Don't expect every roll of film to come out. Use two or more photographers for situations which cannot be shot again.

4. Don't expect poor photos to look any better in the finished book.

5. Don't use photos or quotes which depict students or teachers in an unflattering light. You can be sued for libel for one thing. More importantly, what may seem funny now might not seem so funny to parents, patrons, teachers or administrators when the book comes out—or years from now when the book is passed around at a reunion.

6. Don't expect the yearbook to be perfect. There is no such thing as a perfect yearbook. **Good journalists are never finished; they just run out of time.**

7. Don't assign important tasks to undependable people.

## And for yourself....

1. Give yourself time to do a good job. Don't pump out swift judgments. Take your time with important decisions, particularly related to the theme, the cover, or story topics. Don't be afraid to get a second opinion, either, from someone with experience or someone whose opinions you value.

2. Don't volunteer for any additional committees, sponsorships or extra-curricular activities the first year. Make that the first two years.

3. Do get a DayKeeper or other personal calendar system, if you don't already have one. And don't forget to look at your own calendar every day!

4. Join the Journalism Education Association. Attend the conventions if you can. Participate in journalism adviser activities with local groups like JEMKC (Journalism Educators of Metropolitan Kansas City). You will benefit from having a chance to make journalism friends who will help you realize you are not alone.

## Section Editor's Grading Form

**Section:** _____
**Editor:** _____

Writer's Name _____
Section _____
Pages _____
Score _____
(25 possible)

1. **Placement**
   - ____ **All items one pica apart (not counting designer's exceptions)**
   - ____ **All items fit to grid/column guides**
   - ____ **All picture boxes accurately placed**

2. **Style**
   - ____ **Headlines correct font and size and style (italic/bold)**
   - ____ **Subheads correct font and size and style (italic/bold)**
   - ____ **Heads and subheads have no periods**
   - ____ **Heads and subheads placed in correct grid/column guides**
   - ____ **All captions in correct font and size and style**
   - ____ **All captions in correct grid/column guides and correct length**
   - ____ **Story in correct font and size**
   - ____ **Story has correct TAB indents**
   - ____ **Story is justified/flush left/flush right according to section directions**

3. **Photos**
   - ____ **All photos have captions**
   - ____ **All photo boxes set to 8-pt. line, white fill**
   - ____ **All photos boxes numbered correctly: top to bottom, left to right, each page separately. Center photos marked DPS if necessary**

4. **Other —** Quote boxes, scoreboards, lists, graphic elements, mug names, etc.
   - ____ **All items placed in correct grid/column guides and are correct size**
   - ____ **All headings in correct font, font size, font style according to section directions**
   - ____ **All other text in correct font, font size, font style according to section directions**
   - ____ **All text aligned according to section directions**
   - ____ **All items have 1-pica internal margins**
   - ____ **All items placed in correct grid/column guides and are correct length or size**

5. **Spread Checklist**
   - ____ **Spread checklist completed accurately/truthfully (Counts as 4 points)**

## Yearbook Deadline Goals

**Name**_____
**Deadline #**_____

| Staff Goals: | Verification: |
|---|---|
| 1.<br><br>2.<br><br>3. | |

| Personal Goals: | Verification: |
|---|---|
| 1.<br><br>2.<br><br>3.<br><br>4. | |

Favorite class memory from this deadline:

**On separate paper, write a note to the adviser.** *Dear ...* (Here is your chance to let the adviser know how things are going for you and to mention problems or concerns related to yearbook, skills you need help with, computer problems that need attention, etc. Compliments accepted, too!)

**On separate paper, write a note to the editors-in-chief.** *Dear Editor(s)...* (Here is your chance to let the editors know how things are going for you and to mention problems or concerns related to yearbook. A little venting of frustration is good for the soul but remember they'd be happy to hear praise, too.)

Name_____

# Yearbook Deadline Evaluation Form #1

1. Spread Topic: _____
   Section: _____
   Page Numbers: _____
   Check out time on deadline night: _____

2. Total ads sold in eighths (16/8 required) _____
   Number of individual business contacted personally _____
   Number of individual business ads sold _____
   _____

3. Number of ads on spread _____
   Number of ads designed by you on spread _____
   Describe Story/Infograph/Other complete by you on spread _____
   _____
   _____

5. What part of your spread are you most proud of and why?

6. What part of your spread would you change if you had time and why?

7. Which item on your spreads has the best overall impact, balance, and reader-appeal? Why?

8. List yearbook skills you have learned/improved on this deadline in each area below. Be specific.

   Writing Skills (incl. pre-writing)

   Computer Skills

   Photography Skills

   Other:

Name_____

# Yearbook Deadline Evaluation Form #3

1. Spread Topic: _____
   Section: _____
   Page Numbers: _____
   Check out time on deadline night: _____

2. Number of interviews done in person: _____
   Number of different students used in spread: _____
   Number of quotes used in spread: _____
   Names of people used in spread not in book before: _____
   _____

   Names of people used in spread now in book 4 times or more: _____
   _____

3. What part of your spread are you most proud of and why?

4. What part of your spread would you change if you had time and why?

5. Evaluate your dominant photo for visual impact, composition and quality of print.

6. One of your stories and one of your spreads may be selected for contest.
   Which story should we select? Why?

Which of your spreads has the best overall impact, balance, and reader-appeal? Why?

# 1998 Yearbook Survey

1. Name _____
Grade _____ Gender: **M** **F**

**Put a checkmark in the blanks to show your answers.**

2. Did you purchase a yearbook last year?
**Juniors and seniors only:**
_____ Yes, I bought a 1998 _____ yearbook
_____ No, I did not buy a 1998 _____ yearbook
**Sophomores only:**
_____ Yes, I bought a yearbook at the junior high
_____ No, I didn't buy a yearbook last year at the junior high

3. ***Only*** if you **DID NOT BUY A YEARBOOK** last year, mark the chief reason you did not purchase a 1998 yearbook:
_____ Didn't want one/unimportant to me
_____ Didn't think I would be included in it
_____ Too expensive
_____ Didn't attend this school all year
_____ Other (Explain): _____

4. ***Only*** if you **DID BUY A 1998 *SPECTATOR* YEARBOOK**, rate each of the following qualities using a scale of 1 to 5:
**1 = very poor** **3=average/satisfactory** **5=excellent**

_____ 1998 yearbook cover
_____ Design of inside pages
_____ Mini-magazines: 1998 Year in Review and Senior Fold-out Directory
_____ Overall quality of photos
_____ Overall quality of stories
_____ Coverage of activities
_____ Coverage of sports
_____ Number of different students included in pictures and stories

***Circle your answers.***
I have already purchased a 1999 yearbook. **YES** **NO**
I plan to purchase a 1999 yearbook. **YES** **NO**
I was pictured/quoted in the 1998 yearbook two or more times. **YES** **NO**

What was your favorite story, picture or other part of the 1998 yearbook?

5. Choose up to **TWO (2)** items below you would like to see in the 1999 yearbook. (Adding more color pages is very expensive.)
_____ more stories
_____ fewer stories
_____ club/organization ads
_____ more photos
_____ fewer but bigger photos
_____ more surveys, charts, factoids, top 10 lists, etc.
____ more pages
____ more quotes

6. *Additional comments welcome. Please write on the back.*

# Classroom Necessities...

Posted Information (cover your walls with the information used most)
- Publication schedule for the entire year
- School calendar with holidays and in-services marked
- Staff members names, birthdays, phone numbers
- Advertising rate sheet
- List of all faculty with room numbers/full day schedule
- List of all student body divided by class (senior, junior, sophomore)
- Large wall calendars
- Sample newspaper front page/inside page and yearbook section pages (To demonstrate section styles)
- Basic publication info
  - Body text font and size; caption font and size, headline font....

Mailboxes for each staff member and adviser

Safe, clean, reserved storage spaces for
- Yearbook proofs
- Yearbook spread envelopes
- Newspaper layout sheets
- Prints waiting to be used
- Computer disks

AP Stylebook and Libel Guides

Office supplies
- Masking tape, clear tape, packaging tape, permanent markers, croppers, pica rulers, staplers, paper clips, long envelopes, rubber cement (never glue), white-out, scissors, x-acto knives, dictionaries, thesauruses, pencils, pens, grease pencils, construction paper, marker sets, colored manila folders, large envelopes.

Several filing cabinets and hanging file folders

# Classroom Extras You'll Wish You Had...

Small refrigerator

Small microwave

Telephone/Answering machine

Snacks with long shelf-life

Bandaids

Rolodex of frequently needed numbers including advertisers, district officials, staff phone numbers, printer numbers, etc.